

**ADAPTED ORPHANS AND
PROTECTED HISTORIES: *TIME
BASED MEDIA AND THE MOVING
IMAGE ARCHIVE***

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Ph.D. Thesis

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IMAGE ARCHIVE***

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Abstract

Through the examination of archived moving images, this practice-based research project explores processes and methodologies adopted by visual artists who use moving image archives as an integral component for the creation of new artworks. Underlying these methods of production are issues of originality, authorship and ownership. The research seeks to examine the role of archives as potential catalysts for the creation of new work and the role artists can play in animating collections thereby generating new meanings for archival materials.

Central to the research is the study of traditional moving image archives, taxonomies, classifications and content alongside the more recent emergence of online digital archives. The creative outputs (artworks) comprise an exploration of how this virtual environment has the potential for artists to re-appropriate archival materials and how films housed in traditional moving image archives can respond to the challenge set by these new platforms. New collaborations between the artist-researcher and nine regional film archives test creative methodologies for creating artworks by re-presenting archival collections through a multi-disciplinary approach.

The final artworks have been produced as a direct response to the contrast in accessibility of online works, freely available under the Creative Commons license, and the legal constraints placed on publicly funded archives (and archivists) who are nonetheless dedicated to making archives available to a wider audience and who have had a significant input into this research.

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Introduction

Through the examination of archived moving image, this practice-based research explores processes and methodologies adopted by visual artists who use moving image archives as an integral component for the creation of new artworks. Underlying these methods of production are issues of originality, authorship and ownership. The research seeks to examine the role of moving image archives as potential catalysts and content for the creation of new work and the role artists can play in re-presenting collections thereby generating new interpretations of archival materials. The production of new artworks is integral to the research.

Tradition and Art

There are number of artistic traditions that have provided context for the artwork and theoretical standpoints. The practice of re-appropriation or détournement proposed by the Situationist International movementⁱ(founded 1957) and outlined in the publication *Society of the Spectacle* (Debord 1967) has played a major part in the construction and understanding of many of my methodologies for making. More recent theorists such as Frederic Jameson (1988), David Evans (2009) and Douglas Crimp (1979) have all provided materials for speculation. Nicholas Bourriaud's publication *Postproduction* (2002) has become widely established as a major influence on artists working with appropriated forms and his theoretical standpoint is explored and discussed. In addition, the work of a number of artists who explore the potential for moving image archives has been influential. These include, Oliver Laricⁱⁱ and his explorations into the digital realm, Elizabeth Priceⁱⁱⁱ who has used archived film to create semi-documentary style moving image art works, and Erica Tan who is concerned with the disruption of provenance of institutionally held archived films.

Contemporary Movements and Digital Media

An increasing number of contemporary artists are utilising, plagiarising and re-appropriating film sourced from digital moving image archives. There have been a number of significant collectors who have released materials free from copyright^{iv} (under Creative Commons classification) and subsequently, a dramatic increase in the availability of source materials archived and accessible from the Internet.

The exhibition *Collect the wwworld*^v and the artists who were a part of this exhibition, have been influential in establishing the study of emergent practices within the field of digital re-appropriation. This is inherently linked to issues of digital taxonomies and algorithmic search engines and is explored further through the study of the recent publications *Media Convergence: Networked Digital Media in Everyday Life* by Graham Meikle and Sherman Young (2012) and *Cutting Across Media: Appropriation Art, Interventionist Collage and Copyright Law* by McLeod and Kuenzli (2011).

Archives and Provenance

Rick Prelinger^{vi} is a leading proponent of the Creative Commons movement. His philosophies and archives of ephemeral and orphan film footage^{vii} have provided me with a rich source of materials to make new work and inform my enquiries into accessibility and the inherent role of archives as organisations that exist, not just as historical depositories, but also as places that contain materials with the potential to act as catalysts for creative endeavours.

Parallel to the explosion of web based-materials with which to speculate, is the role of traditional or institutional archives and how they have responded to the demands of technological advancement and online platforms. Whilst there is massive potential for artists to uncover old materials through digital sources there are also concerns surrounding the contexts for viewing and the subsequent interpretation of meaning generated through new digital locations and formats. This necessarily creates some tensions.

Central to this research is the study of institutionally stored moving image archives, and their taxonomies, classifications and content, alongside the more recent emergence of online archives. An exploration of Hal Foster's essay 'An Archival Impulse' (2004), in particular his comparisons of archival art and database art, provides some contextual theories of the archival process. Extensive collaborations and interviews with curators from nine regional film archives in the UK have provided me with a fascinating insight into the concerns and restrictions of institutional, publicly funded archives. Nine separate artworks have been made in response to nine archived films that would not have been possible without the support

and guidance from the archive's curators. New methodologies for making in a diverse range of art forms, shown as a large installation, have been the result of this intensive project. These are outlined in more detail in the second part of the thesis.

The methodological principle governing the classification and preservation of institutional archival materials '*respect des fonds*' or '*provenance*' has as its fundamental purpose an aim to respect the origins of original materials in relation to their creator. In other words the primary value is placed on the relationship between, and therefore significance of, creator and artefact. Artists Neil Cummings and Marysia Lewandowska have explored this and their work is put forward to explain some of the issues that artists can face when working with institutional archives within an atmosphere that adheres to traditional attitudes towards provenance.

Digital archives however do not adhere to these principles. Digitally stored objects, films or images therefore have the potential to become materials rather than artefact; displaced, decontextualised and dislocated, giving rise to greater freedom for artistic interpretation and intervention. It is the tensions between original intent of the filmmakers, the aims of the commissioning bodies and the wishes of the families, the context in which the film was made, the relationship between filmmaker and subject matter and the resulting restrictions or freedoms for the re-appropriation of their materials that this research explores. Work has been produced using digital archives and institutionally-based archived film to explore different ways of animating the archives, to develop strategies for exposing archived films to new audiences and to create new meanings through a series of artistic interventions that also take into account new technological developments.

Methodology

This research and arts practice uses methodologies that explore the appropriation of meaning and interpretation in pre-authored films stored in digital and regional archives. Each experiment starts with a period of searching: the collecting and harvesting of films. These resources are assembled into personal archives of found film footage that provides material with which to speculate. The research approach depends on discovery and serendipity as much as procedural methodology. There are two primary tactics: the reconstruction of narratives plus the reconfiguration of

interpretation and meaning by altering the space and site for viewing. Chance, algorithms and detached systems are devices that rupture, re-order and re-present narrative through the editing process. Equally significant is the disruption of audience reception and readership through the manipulation of context, location and alternative media platforms, specifically influenced by the work of Stan Vanderbeek.

Rancière's theories of dissensus are significant within my processes of making and subsequent presentation of artwork. Rancière describes dissensus as an 'aesthetic rupture' that:

Relates to a disconnection between the production of artistic *savoir-faire* and social destination, between sensory forms, the significations that can be read on them and their possible effects.

(Rancière 2010:139)

Rancière explains dissensus further as a conflict between a sensory presentation and a way of making sense of it, that there are certain conventional conditions for reception within a hierarchical structure that when challenged, for instance by placing an object in an unfamiliar or unexpected setting, provoke new readings or understandings of the established order.

Reflections on and analyses of case studies that showcase my artwork are included to provide a clearer picture of my methodological approaches and processes for making. However, the research surrounding these individual artworks is also significant and is an inherent part of the process for making. The final exhibition containing work from *The 9 Archives Project* includes some of the underpinning research that informed the creation of each exhibit. This involved a long process of deliberation that had as a major concern the balancing of factual information with fictional constructs to create pieces of work that respond to the original archived films whilst also creating a new narrative within a factual (often autobiographical) framework.

Theoretical Framework

A framework for the research is provided by an examination of Jacques Rancière's theories of the *Distribution of the Sensible* (*Partage du Sensible*) particularly in relation to archival theories of provenance, and Stan Vanderbeek's explorations of expanded cinema, as a way of disseminating images and information. I will examine in particular Rancière's hypothesis that there are tensions between specific acts of perception and understanding (through the senses) and the preconditions, boundaries and classifications that effect insight. Rancière proposes that this is not a rational process but more one that is reliant on pre-conditions for reception that effect what it is possible to apprehend purely through the senses. Rancière defines the *Distribution of the Sensible* as:

A system of self evident facts of perception based on the set horizons and modalities of what is visible and audible as well as what can be said, thought, made, or done.

(Rancière 2004:85)

Therefore the conditions that allow both artistic choices to be made and the conditions for viewing artwork are both dependent on the context for viewing and the criteria for distribution. This provides a framework for examining the implications of the weight of provenance/history and the removal of provenance through fracture and displacement of materials (re-appropriation).

Structure of the Thesis

The thesis has been structured to inform the reader of the underlying theories and methodologies for the development and construction of my artwork. The text, in accordance with the artwork, does not follow a linear pattern. There are a number of abrupt changes of direction and gaps left for the reader to construct meaning from. This does not mean that I have deliberately omitted information or am attempting to mislead the reader but that I am adhering to the principles outlined within the text itself, specifically to Rancière's theories of the *Distribution of the Sensible* and *dissensus*, that allow for a personal construction of understanding through the facts provided here in conjunction with the sensory presentation of the artwork.

Chapter 1

Re-appropriation: *Philosophy and Art*

Deleuze has argued that the artistic question for artists is no longer: ‘what can we make that is new?’ but “how can we make do with what we have?” (Deleuze 1995: 171). To put it another way how can we utilise and make sense of the numerous images, stimuli and resources that are ever present in our post modern times? Artists working with pre-existing forms bypass the modernist ideology of originality in order to manipulate and re-present the masses of data and forms that languish in databases, collections, serendipitous corners and chance encounters – providing a vast array of materials with the potential for re-appropriation by artists. This practice in turn generates processes that form an integral part of my work: the viewing of and search for archived/found footage as a central element of artistic methodologies. The reuse of a range of artefacts, moving images, objects and images infers a continuous process of searching and collecting between eras, genres, countries and ideologies. The sketchbook traditionally used by artists has become digitised as a series of digital bookmarks, downloaded software, and file storage forming a new structure for production.

Working with pre-existing forms as primary sources for the production of artworks is, of course, nothing new. Ever since Duchamp’s submission of his work entitled ‘Fountain’, a urinal turned upside down, to the *Society of Independent Artists* exhibition in 1917, (leading to the development of ready-mades and experiments with found objects) artists and writers have been fascinated with the subversion of pre-existing forms. Artists Joseph Cornell^{viii} and Salvador Dali^{ix} were using found film footage as early as the 1930s and Walter Benjamin’s essay, *Art in the Age of Mechanical Reproduction* (1936), was a recognition of the possibilities for mass produced art and its democratizing potential for political purposes.

Guy Debord, one of the key figures of the 1950s Situationist International movement describes their standpoint and promotion of the practice of re-appropriation as follows:

The literary and artistic heritage of humanity should be used for partisan propaganda purposes [...]. Any elements, no matter where they are taken from, can serve in making new combinations [...]. Anything can be used. It goes without saying that one is not limited to correcting a work or to integrating diverse fragments of out-of-date works into a new one; one can also alter the meaning of these fragments in any appropriate way, leaving the imbeciles to their slavish preservation of 'citations'.

(Debord and Wolman [1956] 2006:15)

Debord and Wolman were, of course, able to advocate the re-use of any materials in a culture that had not yet embroiled itself in the atmosphere of strict copyright restriction that exists in the present day.

For Debord and the Situationist International movement, theories of re-appropriation or *détournement* of existing materials were a reaction against the ideological theories of the past. In the essay *A User's Guide to Détournement* (1956) Guy Debord and Gil J Wolman express the notion that both past and present cultural objectives are 'ultimately reactionary since they depend on ideological formulations of a past society' (Debord and Wolman 1956: 14). As literary and artistic forms embody those objectives then the disruption of cultural works is the most effective method for questioning and changing cultural ideologies. Debord and Wolman frame opposition to notions of artistic genius (although they also state that opposition to bourgeois artistic genius is old hat) and the established culture as defined by the ruling classes, (described as 'obstacles, dangerous habits') in terms of works that disrupt the established order and express indifference toward a 'meaningless and forgotten original' (Debord and Wolman 1956: 16).

Appropriation, according to the postmodern writings of Frederic Jameson, is to be understood as an act performed through the empty or vapid quotation and referencing of the work of others, a form of postmodern pastiche or unauthorised possession based on fragmentation and imitation. For Jameson the practice is symptomatic of the wider cultural malaise of the 1980s which he viewed as having 'little by little begun to lose its capacity to retain its own past' (Jameson, 1988: 8). For Jameson:

In a world in which stylistic innovation is no longer possible, all that is left is to imitate dead styles, to speak through the masks and with the voices of the styles in the imaginary museum.

(Jameson, 1988: 18)

This somewhat depressing view has been recently challenged as various theorists and artists have begun to rethink a critical value for appropriation.

In the anthology *Appropriation* (2009), David Evans identifies a number of theoretical positions with which to contextualise differing forms of appropriation and to situate them within critical and political contexts. Evans discusses the potential for cultural borrowing as a practical manifestation of the 'ideological critique of consumer culture' developed by Roland Barthes in *Mythologies* (1957) and contends that Barthes *Death of the Author* (1968) enabled questions around the notion of originality to be foregrounded (Evans 2009:13). Discussing the Situationist strategy of *détournement*, Evans indicates that recent artistic re-appropriation signifies a return to a more fundamental form of borrowing than that espoused by Jameson. Contemporary artistic methodologies could be viewed as a rejection of, or resistance to, the idea of 'empty appropriation' and the imitation of dead styles as put forward by Jameson, replacing them with a genuine attempt to explore critical and radical potentialities for re-appropriation. In his exhibition and essay *Pictures* (1979) Douglas Crimp described a radical potential for re-appropriation nine years prior to Jameson's disheartening assessment. As Crimp argues:

Pictures have no autonomous power of signification (pictures do not signify what they picture); they are provided with signification by the manner in which they are presented [...]. Needless to say, we are not in search of sources or origins, but of structures of signification: underneath each picture there is always another picture.

(Crimp 1979: 85)

Much of Crimp's interpretation is significant within my context for making and presenting. When Crimp talks about 'structures of signification' he is referring to a semiotics that has shifted from a mere exploration of signs and meanings into

individual acts of semiosis where meaning is constructed through contextual presentation and complex modes of sensory understanding. By purposefully separating narratives from original public information films, through both editing and presentational strategies I have created moving images and artefacts that ‘lose’ their specificity and that fail to divulge a complete history or specific representation of the facts. There are fundamental principles of archival theory being explored here: authenticity, context, taxonomies and manipulated memory. There is no single fixed reading or meaning of any archival document; alternative readings are possible for a variety of user groups (artists, researchers, historians, students etc) each encountering the same object with different objectives and therefore the possibility for multiple interpretations. This relates to Hal Foster’s description of the archive as a place of creation, part of the embodiment of its utopian ambition – its desire to turn the past into the present and ‘excavation sites’ into ‘construction sites’ (Foster 2004: 8) through the re-interpretation or re-appropriation of existing materials.

This is timely. The resurgence of interest in and theorisation of the act of re-appropriation is at the forefront of current artistic debate. Two of the four artists nominated for the Turner Prize^x in 2012 have developed practices that are concerned with the re-appropriation of archival moving image materials. Luke Fowler’s ninety-minute film exploring the life and work of Scottish psychiatrist R.D. Laing, interweaves found footage and new material into films that reflect on how individuals, both past and present, interact with their respective societies and how these interactions have changed over time. Eventual winner Elizabeth Price re-appropriates existing moving image archives, texts and music to explore our complex relationship to objects and consumer culture.

Price’s work in particular, exists in an artistic culture that is concerned with both consumption and production. For Price, appropriation becomes a prominent method for interrogating or responding to what Nicholas Bourriaud describes as the ‘proliferating chaos of global culture in the information age’ (Bourriaud, 2002: 13). In his essay *Postproduction*, Bourriaud argues that whilst appropriation is not a new practice and that citation, recycling and détournement were not born yesterday:

There has been a shift in the gesture of borrowing since the 1990s away from the manipulation of references and citation [...] which naturally infers an ideology of ownership [...] moving toward a culture of the use of forms, a culture of constant activity of signs based on a collective ideal: sharing.

(Bourriaud, 2002: 9)

Other theorists have similarly pointed towards a shift in attitude in relation to the practice of cultural borrowing as a re-politicised gesture through which artists might attempt to develop critical possibilities to explore and understand an increasingly complex society.

Contrary to Jameson's view that re-appropriation represents an empty exercise that regurgitates dead images from the past Jan Verwoert argues, in *Living with Ghosts: From Appropriation to Invocation in Contemporary Art* (2007) that processes of re-appropriation can be adopted in order to bring the past into a dialogue with the present. He suggests that re-appropriation can be used as an effective political tool, one that takes into consideration cultural capital, exploitation, alienation or a capitalist agenda. Verwoert celebrates the potential for re-appropriated objects to create alternative readings or associations; to be rescued from dusty corners in order to achieve a new status (Verwoert 2006).

If Jacques Rancière's theories regarding how we interpret historical stories as facts, and conversely how we interpret fiction as real, are positioned within an atmosphere of appropriation, as described by Verwoert, then the notion that sense perception is an effective tool for developing understanding as applied knowledge takes shape. Rancière states that 'to pretend is not to put forth illusions but to elaborate intelligible structures' (Rancière 2004: 36) in his interpretation of *poetics*. By way of amplifying this statement he contrasts poetry's ability to construct meaning through an absence of historical chronology and an arrangement between actions, to a history that is 'condemned to presenting events according to their empirical order' (Rancière 2004: 20). By further arguing that 'the clear division between reality and fiction makes a rational logic of history impossible as well as a science of history' (Rancière 2004: 21), Rancière then adds weight to the suggestion that by fictionalising history through a process of re-appropriation, which necessarily results in the new interpretation or

semiotic reading of objects, we get closer to a state of greater understanding of the possibilities and potential meanings that the object represents. Through a non-reliance on facts or a blurring of fact and fiction we are better able to comprehend what was, is and could possibly be.

Artist Oliver Laric who only creates new work from existing works embodies the Internet generation when he says: “I enjoy interpretations and mediated experiences: books about books, exhibition catalogues, interpretations of films. Some of my favourite artworks and movies have only been described to me”.^{xi} Laric’s work dissolves notions of authorship and originality; his exploration of reality is constituted by the popularity of a search result. As the narrator of his ongoing video work *Versions* put it: ‘the more often an image is viewed, the more likely it makes the top of search results. An image viewed often enough becomes part of collective memory’ (*Versions* 2010). Laric identifies the internet as a meta-archive, a space where everything is available for use as content if desired, where all can be iterated, copied and claimed. For Laric there is no copyright. As he states in an interview:

I think it is necessary to ignore authorship, to create a space for something that is interesting again. I think ignorance of copyright and art market debate is beneficial to my health and happiness.^{xii}

(Art Pulse 2011)

The mention of the art market is significant here. The *Situationist International* and future movements such as the short lived Plagiarist movement^{xiii} in the 1980s as well as numerous forgers and copyists are often demonstrating disillusionment with the large profits for dealers and collectors that are sometimes at an artist’s expense.

Laric’s work *Versions* could be described as a history of art for the Internet generation. A series of images all sourced from the web are offered as a mediated experience of statues and icons and presented as a linear procession of cultural signifiers that in reality are relatively unimportant to the history of art. Domenico Quaranta 2011 describes *Versions* as an

acknowledgement of a paradox: that while originality does not exist – all creative acts are a reformulation of something pre-existing – at the same time all acts of re-appropriation [...] are an act of reinterpretation and invention, because they take place from a cultural perspective different to that which produced the reformulated object.

(Quaranta 2011: 118)

Or as Laric himself says in *Versions* (2010): ‘if five people describe an accident they will all give different versions, because what they are actually doing is re-counting themselves’ What Laric is proposing in this statement is that re-presenting a range of personal versions of the same event confronts and contests people’s ability to effectively describe or understand and therefore effectively relay the truth of an event. But there is an argument here that refers back to the Situationist International movement and the practice of *détournement* and which also has some relevance within Jacques Rancière’s notion of the *distribution of the sensible*. *Détournement* was used to disrupt the established order by re-presenting new readings of familiar writing and images in different contexts and combinations. All of the witnesses to the accident will view the events from different angles and viewpoints. Where they stand will influence their notion of the sequence of events. They will be from different backgrounds, have different experiences and opinions all of which will be brought to bear on their interpretation of events. The weight of their own history is absolutely inherent in the way in which they describe the incident – the re-counting is not of themselves but of their interpretation in relation to their own discourse. The event itself, the accident, has been *détourned* (once all of the accounts have been heard) by the diversity of humanity and our ability or inability to effectively distance us from ourselves in order to determine the truth.

In contrast to Laric’s dismissal of the importance attached to the ownership or authorship of materials for re-appropriation, artist Erica Tan’s work at The British Empire and Commonwealth Museum and its film archive concentrates specifically on institutionally archived objects, in this instance footage from personal collections that piece together images of public and private lives lived out in former British colonies. Tan’s work relies on the disruption of provenance, a deliberate separation of an object’s (in this case film footage) proprietorship from the story and therefore any

connection between the story told and the maker's intent, in order to construct alternative readings of the materials. For Tan *respect des fonds* exists to give respect to the original creator as the focal significance, although she argues that:

It inevitably replaces the creator by a system of ordering hierarchies, which while providing 'access' and preserving the 'original order' and 'provenance', also creates a new archaeology of sorts, embalming a past, and potentially obscuring new connections.

(Tan 2005: 70)

Tan's resulting work *Persistent Visions* (2005) re-orders the archive based not on the narratives and intentions of the colonial filmmakers, nor on geography, chronologies or grand histories of empire, but the medium and language of film itself, which becomes the structuring principle of the work. Connectivity is constructed by the viewer from Tan's manipulated taxonomies, so that a series of arrival and departure shots, pans, tilts, tracking-shots, and subjects looking to camera become the visual clues with which to invent new narratives and associations.

Chapter 2

Hunting and Gathering

Visual data collection has always been an inherent component of much artistic research. The easy accessibility of online source materials has dramatically altered the nature of methodologies for searching and collecting. This, in turn, has led to a shift in artistic practices, specifically those that are concerned with re-appropriation. Artists searching for film footage who were previously reliant on traditional archives and therefore the expertise and knowledge of archivists to access archival materials can now access, quite independently, a wealth of material online following the digitization and documentation of primary source materials from a variety of archival collections. This public exposure of previously private or hidden materials has resulted in a bewildering amount of second hand, reproduced source materials through the creation of numerous web based archives and collections whilst simultaneously opening up possibilities for collaborations, multiple platform viewing, and a broadening of knowledge through diverse approaches. Lily Diaz suggests that the proliferation of Internet information

is not a clean slate from which we can easily siphon pristine deposits of data. Rather, we are confronted with a fractured continuum of multi-sensorial, multimodal and multifaceted yet-to-be ‘data’ in the need for further processing.

(Diaz 2011: 4)

Diaz’s hypothesis that online data is somehow incomplete, that it requires further interventions in order to become useful or in some way complete, indicates the nature not just of the materials themselves as ready made sources available for the creation of new materials but also of their contextual status as *digital* objects. Identified as traces and fragments of information that started as one thing created for a particular reason, original materials have been converted to a multi-purpose set of media with the possibility to be used like an artist’s palette: to be mixed, reworked, re-appropriated and re-organised. By identifying online materials as future sets of ‘data’ Diaz also suggests an absence of provenance or personal ownership.

Whilst artists have been borrowing from other forms and re-appropriating existing media throughout history, the difference for artists today lies in the ready availability of digital materials. Josephine Bosma in her essay ‘Copycats and Digital Natives’ argues:

Hunters and Gatherers are we. The digital age has returned us to a rather basic form of humanity. I leave it up to you to say whether ours is an improved version of this basic human state, or not. Any which way, living with networks of universal machines provokes a reassessment of the human condition, and all it has produced.

(Bosma 2011: 26)

Whilst the description of technology re-igniting our hunter-gatherer tendencies may carry with it some poetic license what Bosma is describing is a culture that, through an increasing reliance on technology as a part of everyday life, has created new mainstream environments for collecting and preserving. Contemporary societies are documented, and document, in ways unimaginable to previous generations. Personal histories are offered up on sites such as Facebook and Twitter that, like conventional archives (in many ways through the gaps in information) create a distorted public image made up of selected images, comments and associations. The French historian Pierre Nora comments: ‘our whole society lives for archival production’ (Nora 1989: 13). At a time when we both crave and feel overwhelmed by information, the archive can seem like a more authoritative, or somehow more authentic body of information bearing value and meaning.

Finding the Found

It will be very hard for people to watch or consume something that has not in some sense been tailored for them.

Eric Schmidt, Google^{xiv}

A central concern for this study focuses on how artists searching for information from the numerous Internet based moving image archives and the scarcer institutional film archives, rely on either algorithmic driven results or the knowledge of experienced

archivists. The former is reliant on results that are decided by algorithms based on personal search histories as much as by key search terms whilst the latter depends on expertise and familiarity with the archives. In terms of content, of course, there is a wealth of unsolicited materials due to the difficulties in enforcing restrictions or censorship for online materials, but how we avoid the irrelevant and inaccurate and locate the significant and interesting is not as equal or open as we like to imagine.

Diaz recognises the difficulties in the overwhelming amount of online data contained within an almost ethereal system for searching which typically starts with algorithmic search engines that respond to an individual computer's caches. Algorithmic systems are designed to maximise the effectiveness of individual searches but in effect could potentially exclude the discovery of new materials through more serendipitous and less obvious encounters.

Eli Pariser in 2011 in a TED talk *Beware Online Filter Bubbles* (Pariser 2011) makes a persuasive argument for caution. Pariser describes this as an 'invisible shift in information' or invisible algorithmic editing. For instance, two people searching on different computers but using identical search terms will get very different results.

Search engines rely on up to fifty-seven different types of information stored on your computer from recent searches, music played, programmes used and the type of browser and computer location. This has resulted in an Internet that shows us what it thinks we want to see rather than what we might want to see. The information presented might appear relevant but then again we do not always know whether or not we are receiving the most significant or recent data related to our original intended search. When it comes to the list of results, and in particular the order of the results, one does not decide what is included or excluded. What your search engine will respond to is a mixture of what Pariser terms 'future aspirational vs. present impatience' (Pariser 2011). The items that one clicks on, on a day to day basis, will all be filtered together so that any search that is made will take into consideration all of this information. Anything from the most juvenile to the highly academic is taken into consideration and influences what information is passed back. 'Information junk food' is the result (Pariser 2011).

Pariser uses pre-internet broadcast society as an example of how our reliance on consultation with or advice from experts has diminished in favour of instantly obtainable information; gatekeepers and media editors controlled information and adhered to codes of ethics at least in principle. This passing of the torch from human gatekeepers to algorithmic ones without the same ethics has serious implications. For one there is then a greater reliance on personal interpretation of the materials or facts that individuals are confronted with. As the speed with which we are able to receive information increases then so does the reliability of the messages that we are receiving. Live continual news updates have for instance been described as news that ‘almost wants to be wrong’ (Katz 1992: 2) with ‘each bit (as it were) self-destructing in order to make room for the next’ (Doane 1990: 224).

However, Meikle and Young use the example of Wikileaks^{xv} in order to highlight the constant need for vigilance within a convergent media environment and the continued importance of gatekeepers to make sense of complicated or conflicting information. Journalists and news organisations were able to study and analyse the raw data publicised by Wikileaks and put the information into context in order to make the content understandable for a more general public:

To make sense of the material for audiences who lack, of course, the time and expertise to process these hundreds of thousands of specialised documents for themselves – although those documents are available online in their raw form for anyone who wishes to try.

(Meikle and Young 2012: 9)

The price of freedom of information for each individual then is eternal vigilance, firstly in the analysis of the information that we receive, secondly in putting it into context and thirdly by recognising where further expert interpretation is necessary.

Chapter 3

Provenance: Respect du Fonds

The principle of provenance, *respect du fonds* developed by French and Prussian archivists in the early nineteenth century, distinguishes the archival profession from other information professions in its focus on a document's context, use and meaning. Provenance also refers to an idea of integrity of meaning; that there should be a certain respect towards materials, delineated by the organization of collections as autonomous and therefore objective, by maintaining original order through the presentation of historically correct evidence. However this is not a simple concept. Peter Horsman has related the nature of archives and their contents to living organisms that develop and mutate via a series of possible actions:

Fonds are a complicated result of the activities of the creator, political decisions, organizational behaviour, record-keeping methods and many other unexpected events.

(Horsman1994: 14)

For Horsman the process of organization and classification or taxonomy exists to provide an incomplete picture when objects are sited within a particular time frame that only provides evidence of an act of collection – the gathering of physical data or inter-related objects at some point in time. Therefore in order to determine meaning, Horsman argues, the archivist has to describe and define the relationship between objects/artefacts, their characteristics and functions and the records preserved that give credibility to their existence within history. This is in effect the essence of *respect du fonds*. An archive understood in this way is an implicitly powerful force for organizing materials that both capture and manipulate context and meaning.

Provenance then indicates a certain response to materials that relies on a particular way of looking at and of understanding objects. Provenance may provide context but if the only way to experience those collections is through consideration for provenance alone then a closed environment for experiencing collections would be created, one that consequently would deliver fixed readings and limited understandings of materials. We can apply the *distribution of the sensible* (Rancière

2004) to our reading of the archives: that we have a certain sensibility to the perceptual pre-conditions that create an understanding of forms. In this case the forms referred to are images but we can apply this theory to include archival artefacts or film. As Rancière describes:

As a specific type of entity, images are the object of a twofold question: the question of the origin (and consequently their truth content) and the question of their end or purpose, the uses they are put to and the effects they result in.

(Rancière 2004: 20)

Rancière calls this an *ethical regime of images*. In the context of this enquiry this notion indirectly points to the nature of provenance as a moral system that controls and maintains meanings through the management of materials and the limitations of experiencing such materials. The *ethical regime of images* also refers to the censorship or copyright of materials:

The question of images of the divine and the right to produce such images or the ban placed on them falls within this regime, as well as the question of the status and signification of the images produced.

(Rancière 2004: 21)

Rancière's analysis could be applied to the divide between copyright issues for those images available for use online and those held within public archives; between the digitally available and the institutionally protected. Once materials have been extracted from both public and digital archives, however, their signification or meaning is altered. Rancière expands upon the concepts explored via the *distribution of the sensible* in *Dissensus* (Rancière 2010) where he affords a semiotic analysis to describe the process of *dissensus* as a practice that characterises contemporary art:

The idea of a sensible element torn from the sensible, of a *dissensual* sensible element, is a specific characteristic of the thinking implied by the modern regime of art, which I have proposed to call the 'aesthetic regime of art'. What in fact characterises this regime is the idea of a specific form of sensory experience, disconnected from the normal forms of sensory experience.

(Rancière 2010: 173)

Rancière acknowledges the variable relationships we have towards images or objects and the potential for altered or broader understanding, through *dissensus*, of complex inter-relationships between the individual, the image or object and its contextual or cultural positioning. The artworks discussed in this text are derived from a variety of different source materials that have been re-positioned, re-interpreted and isolated from original function and archival repository. Each film that has been used has been through previous processes of extraction, distribution or states of being prior to their eventual deposit in the archive. The processes of separation and re-appropriation that form the basis of the artworks have some resonance in Rancière's description of aesthetic experience as being 'that of an unprecedented sensorium in which the hierarchies are abolished that structured sensory experience' (Rancière 2010: 176). Identifying hierarchical, or 'proper' ways of doing and seeing and then disrupting those established conventions creates conditions for opening up new dialogues and reactions rather than presenting objects as one-dimensional artefacts confined to a solitary meaning.

Prelinger Archives

The exploration of creative possibilities for time-based media as a tool for exploration within an arts practice is embedded within a digital, cultural landscape that incorporates the collection of source materials from a range of accessible film archives including, in the case of my own artwork, from the Prelinger film archives.

The online archives founded in 1983 by Rick Prelinger in New York City hold more than two thousand social guidance and 'orphan' films. In 2007 he also published 'The Field Guide to Sponsored Films', which describes four hundred and fifty two films commissioned by businesses, charities, advocacy groups, and state or local government units between 1897 and 1980. The accompanying Prelinger library in San Francisco, California, describes itself as 'an appropriation-friendly, browsable collection of approximately forty thousand books, periodicals, printed ephemera and government documents'. Prelinger coined the term 'orphan films', and was instrumental in organising the Open Content Alliance^{xvi}, through this action ensuring

the existence of copyright free materials, available for artists, filmmakers and researchers to use and re-use to create new outputs and content.

This gesture has some significance within the context of this enquiry. In the first instance this archive has as its primary function a specific desire to provide content for re-use rather than as a means for preservation. Prelinger has declared that the archive is not an end-point, but a beginning.^{xvii} As the Prelinger Archives copyright notice declares:

You are warmly encouraged to download, use and reproduce these films in whole or in part, in any medium or market throughout the world. You are also warmly encouraged to share, exchange, redistribute, transfer and copy these films, and especially encouraged to do so for free. Any derivative works that you produce using these films are yours to perform, publish, reproduce, sell or distribute in any way you wish without limitations.^{xviii}

In stark contrast to Prelinger's promotion of Creative Commons licensed moving image materials, whose ready availability undoubtedly provides rich source materials for the artistic creation of new work, there have been many recorded difficulties for artists working with publicly funded moving image archives.

In 2005, the artists Neil Cummings, Marysia Lewandowska, Eileen Simpson and Ben White were commissioned as part of the British Art Show 6 (2006) to produce films made from works stored in public moving image archives. The cover of the resulting DVD entitled 'Screen Tests' describes the situation as follows:

There is a conflict blossoming at the heart of culture, a conflict convened around the property rights that subsist in materials stored in public archives. *Screen Tests* explores this conflict, while enriching rather than depleting the public domain.^{xix}

Cummings and Lewandowska, working with North West Film Archives entered into an agreement with the archives to show three films from the filmmaker Mr Higginson. The films were to be shown on an accompanying DVD, however due to legal

constraints the archive refused to release the films to the artists. At the end of the accompanying booklet is a copy of a letter sent by Neil Cummings and Marysia Lewandowska to the North West Film Archives that outlines some of the contentions and frustrations for the access of publicly funded archives (Appendix 1). Their dissatisfaction is clear as they state:

It is not at all clear to us in whose best interest you are acting, what you are protecting, and from whom. The irony of a public archive, part of a library service of a major university withholding information, refusing to negotiate, and restricting the circulation of its holdings is painful to us.

(Cummings and Lewandowska 2006)

Both in this letter and in a series of talks at Tate Modern in 2005 titled ‘Anticipating the Past – Artists: Archive: Film’ Cummings positions the archive as an inert storeroom whose sole purpose is to amass, categorise and preserve artefacts from the past, presided over by overprotective guardians unwilling to release their charges i.e. archivists. A note of caution must be voiced here. The work ‘Screen Tests’ to which the letter and talk allude had as its primary purpose the aim to question this concept of the archive as a site of conflict, as outlined in the above quotation. Subsequent discussions with a lead curator at North West Film Archives about the *Screen Test* project has revealed that in fact the materials requested were supplied by the archivist to the artists – who never set foot inside the archives – and that it was a matter of original ownership, i.e. the original owner of the footage did not want the materials to be compromised in any way and therefore restricted any re-appropriation at all so as not to alter original meaning, thereby preventing any artistic intervention, something that the archives were legally obliged to comply with.

Although there is a sense here of artistic manipulation to justify the aims of the project what this exchange does illustrate is the tensions that can exist between artists who wish to re-appropriate footage and archivists whose hands are often tied by legal constraints but who nevertheless are also dedicated to making archives more accessible.

The Digitisation of Regional Film Archives

The digitization of Regional Film Archives has been the subject of much debate within the archive community. As Marion Hewitt at North West film archives has said: ‘the question being asked is no longer will you [be digitising your collection] but why you (sic) and when are you’^{xx} (Appendix 2). North West Film Archives is not unique in that very little of its collection is currently online. It has concentrated its resources on developing preservation techniques and is acknowledged as the UK leader in this field. However much of the collection is still difficult to access outside of the archive building. As Marian described in the interview:

We only have the resources to do so much. Even the cataloguing of the archives takes a considerable amount of time. Time based media takes time to watch then needs to be categorised and even then most of the time we can only put the film title and information online not the actual film. There is a backlog of films that are stored here that have not even been seen so therefore not only are they hidden from any potential audiences but even we are not yet aware of their content.

(Hewitt 2013: 78)

Some of the films from the North West Film Archives are accessible from the British Film Institute (BFI) website. The BFI have made great strides to put films online and aimed to complete the upload of ten thousand films by the end of 2013^{xxi}. They have now released a large number onto their own YouTube channel, which is accessible to all and BFI Screenonline which holds a considerable amount of archived materials but is only available for schools, colleges, universities and public libraries. The BFI have also embarked on a project called Mediatheques where films can only be viewed at the BFI Southbank London, and at public locations in Derby, Cambridge, Wrexham and Newcastle. The BFI has also produced a how-to guide for artists wishing to use archived footage for researching, sourcing material, financing and exhibition.^{xxii}

It is widely accepted that due to copyright and time constraints a very large majority of archived films are unlikely to be accessible online, at least in the foreseeable future. Therefore in order for artists, filmmakers, historians or researchers to be able to access collections, a detailed catalogue or a knowledgeable curator is where the

search usually starts. Regional archives such as the Yorkshire Film Archive, South West Film Archive and Media Archive for Central England have comprehensive websites. Yorkshire film archive have a very detailed online catalogue with downloadable information sheets about their films. Similarly the Scottish Screen Archives have extensively researched information available online.

The Scottish Screen Archives are at the forefront of digitization. In order to obtain a deeper understanding of how film archives are confronting issues surrounding digitization and how they see their role within the digital culture I interviewed curator Kay Foubister at the Scottish Screen Archives in Glasgow on 30th May 2013 (Appendix 3).

On the question of why only a select number of films held in institutional archives are available to view online Foubister replies:

We have a lot of donors who say no to digitization of their material, who have seen how things have been abused online and they don't trust it. They're fine with people coming to use it on the premises or in the context of something else but they're nervous of things being ripped off the Internet, being taken and their family being shown in a way that they wouldn't want.

(Foubister 2013: 80)

Alongside issues of personal or family representation as a barrier to online presence is the problem of copyright. Regional film archives in the UK are publicly funded bodies and therefore have a need to protect themselves against copyright theft, particularly as it is the donors and not the archives who usually hold the copyright as Foubister explains:

The reason we don't have everything available (online) is because of copyright and permissions and data protection, that's the framework that we have to work in and that's what prevents us from putting everything online.

(Foubister 2013: 79)

The high cost of digitising moving image is also proving prohibitive to the complete digitisation of film archives, as Foubister described:

It's also cost, as there are a lot of things that we can't afford to digitize. We've been running since 1976 and we've got about five thousand two hundred films and videos. We can't afford to have everything available digitally it's just [being digitized] bit-by-bit.

(Foubister 2013: 81)

The preservation of archived film materials and the separate archivists concerns for format migration, alongside copyright and protection of personal information, mean that regional archives exist within an environment that is dedicated to sharing and making materials available for a wide range of users but within an atmosphere of cautious apprehension and concern for personal sensitivities. The films contained within the archives are part of a broader discourse than their content alone would suggest. Provenance is then of paramount importance, extending far beyond the materiality of archived artefacts or films.

Archives and Disconnect

The artist Christian Boltanski's comment on the problems posed by the preservation of objects serves as a reminder of the importance of context for the dissemination and understanding of objects and images:

Preventing forgetfulness, stopping the disappearance of things and beings seemed to me a noble goal, but I quickly realised that this ambition was bound to fail, for as soon as we try to preserve something we fix it. We can preserve things only by stopping life's course. If I put my glasses in a vitrine, they will never break, but will they still be considered glasses? [...] Once glasses are part of a museum's collection, they forget their function, they are then only an image of glasses. In a vitrine, my glasses will have lost their reason for being, but they will also have lost their identity.

(Boltanski

2007)^{xxiii}

Boltanski thus emphasises a phenomena that is common to both institutional and digital archives – one of altered identity and ambiguity of definition for the preserved object, where contextual positioning determines semiotic interpretations. On a similar note, but one more concerned with the disconnect of the history from an object rather than Boltanski's disconnect of an object from it's original function, Rancière refers to Kant's Critique of Judgement arguing that:

Aesthetic judgment asks us only to be sensible of form. When standing in front of a palace, it does not matter that it was built out of the sweat of the poor people; we have to ignore that, says Kant.

(Rancière 2008: 71)

So according to Rancière aesthetic judgment relies not on the facts of history of form but rather that by disregarding known facts we can look at the form itself in a new light. Experiential understanding rather than intellectual understanding is for Rancière a way of describing aesthetics:

Aesthetics not being sociology of art but as being a form of experience. That is, an experience of disconnection. [...]. There is something that escapes the normal conditions of sensory experience. That is what was at stake in emancipation: getting out of the ordinary ways of sensory experience.

(Rancière 2008: 71)

Rancière's theories of the impact of historical knowledge on our understanding of aesthetics has some relevance for our perception of publicly archived film where value and status is inferred upon works according to their perceived historical and cultural value and as a direct result of their inclusion in the archive. Our understanding of these films can then (according to Rancière) be altered when we distance ourselves from the weight of their history. Conversely in a contemporary society where we are both familiar and accepting of the internet as a place where all information both good and bad is given equal status (in terms of inclusion) we measure the aesthetic value of digitised objects, isolated from their original context and re-instated into this virtual, non-selective, non-curated, meta-archive in a more autonomous way. Does this then mean that the cultural value of materials from online

sources, by virtue of their availability and lack of information regarding provenance is decreased (as suggested by Diaz's definition of online materials as 'data') and, if so, does this signify that materials that are selected by virtue of their history and consideration of provenance for institutional archives are culturally more elitist, of greater significance and therefore deserving of greater respect?

I have created artworks that respond to both types of archives to conduct an investigation into whether, as an artist, my responses show more respect towards materials sourced from institutionalised archival materials than to those sourced from online archives. This also opens up questions of how a particular reverence (or absence of reverence) to provenance might effect or influence artworks made directly in response to materials from the two differing types of archives.

Chapter 4

Methodologies and Theoretical Framework for Making

Listed below are three fluid ideals that provide a structure for my artistic production, inform my methodologies for making and provide a contextualised framework for making. The work is:

- An exploration of the role my artistic practice can play in animating collections from both digital and institutional archives.
- The development of strategies for exposing archived films to new audiences.
- The creation of new meaning through a series of artistic interventions that are reliant on re-appropriation as a methodology.

Moving image archival materials provide a major component for my own processes for production. They represent film that is outside of its own history, discarded by the industries or individuals they once served, fragments of history that are of little value in terms of usefulness for contemporary society. They also provide an embarrassment of riches of the discarded, the inconsequential and the overlooked.

If we look at archives and their contents as material for speculation, removed from any taxonomy or chronology, they become not merely depositories of historical documents but creative resources that exist for new contemplation and creation. Lucy Reynolds in her essay ‘Outside the Archive: The World in Fragments’ positions what she terms the found filmmakers’ methodology as one that is the reverse of the archivist:

In a reverse of the methodology of the archive, where fragments are pieces of a puzzle to be painstakingly reconstructed, the found footage filmmaker excavates their material by splintering it into further fragments. Images are transformed through a process of decontextualisation and juxtaposition in which they are torn from their sequential coherence.

(Reynolds 2006: 16)

It could be argued, as Reynolds suggests, that found footage film requires the viewer to become an archivist, transforming a passive state of perception into an active process of restoration, by piecing together new meaning drawn from personal memory, association and imagination. In this way the viewer's own experience of history, like that of the found footage filmmakers, creates another personalised layer of meaning. Rancière describes this process as part of the *distribution of the sensible*:

There is something wrong with the idea that political effects are to be located in the artwork itself or, in particular, in the intention of the artist. What happens in the aesthetic regime of art is that artists create objects that escape their will. Sometimes it denies their will.

(Rancière 2008: 74)

Rancière suggests that the reading of a work is dependent as much on the individual viewer as the artist's intent; artists cannot produce work on the basis of a teleological approach. I have coined the term *Adapted Orphans* to try and describe my own approaches towards the re-appropriation of digitally archived films sourced from the Prelinger collection. I have no desire to adopt or nurture the orphans, I don't wish to present them as my own, they have no connection to me either culturally or personally. Instead I wish to play with them, take them out to new environments and encourage them to adapt to new contemporary locations. In other words I want to sever them from previous associations, connections and time-frames and deliver them to new exciting homes.

Stan Vanderbeek and his Movie-Drome

My artwork has become increasingly concerned with ideas of locatedness and perception as approached by artists and filmmakers within the notions of expanded cinema.^{xxiv} Spaces for reception, media environments, the interconnected nature of visual technologies and physical perception have begun to dominate my thinking and Stan Vanderbeek's *Movie-Drome* is a key example of that thinking. Vanderbeek's *Movie-Drome*, built in 1965, consisted of a large aluminium dome sited in a forest in New York State. Spectators were encouraged to lie down on purpose-built cushions and watch an array of thousands of disconnected images and sounds projected simultaneously onto the surrounding dome. Recently reconstructed and exhibited in

New York's New Museum as part of a larger exhibition entitled *Ghosts in the Machine*, the Museum's website describes its prophetic impact as 'anticipating the fusion of information and the body, typical of the digital era'.^{xxv} It is less the idea of an immersive environment that informs my new work but more the relationship between reality and representation and broader conditions for reception that concerns me. Vanderbeek's *Movie-Drome* represented an attempt to construct a platform that displayed a multiplicity of images, sensations and experiential immersion that combined to create a new 'aesthetics of anticipation'^{xxvi} rather than comply with previously accepted conditions of mediation or as Rancière terms it 'a dissensual re-configuration of the common experience of the sensible' (Rancière 2010: 140).

The relevance of Vanderbeek's work for contemporary artists concerned with the reception/display of moving image work and its reliance on projected space is considerable. More than ever before we live in a multi-platform society, one in which we are surrounded by opportunities for viewing moving images. Television, cinema, outdoor broadcast screen, digital screens, mobile projectors, smart-phones, tablets and computer monitors as key information platforms in galleries and museums. In addition, digital platforms, social media and virtual worlds suggest other means for the reception of moving images and therefore possibilities for new readings and interpretations. As Laura Mulvey describes:

Once the consumption of movies is detached from the absolute isolation of absorbed viewing (in the dark at 24 frames a second, in narrative order and without exterior intrusion), the cohesion of narrative comes under pressure from external discourses, that is, production context, anecdote, history.

(Mulvey 2006: 27)

My creative practice explores precisely these issues of display and reception in the digital age and, taking into account Mulvey's assertion, represents an attempt to discover new aesthetic considerations and potential for semiotic readings through the adoption of unconventional sites for viewing and exhibiting moving image work.

Four Case Studies from my own practice: *Time Out*; *Resuscitation*; *Secret Places*/*Secret Spaces*; *The Garden of Good Advice*.

The original digitally archived films used in these four works were produced for information purposes. Whether to deliver messages of social conformity or as examples of advanced medical science, all have at their core an aim to influence, instruct or condition opinion and behaviour. From the earliest years of cinema, motion pictures have been produced to record, orient, train, sell, and persuade. It is estimated that three hundred thousand industrial and institutional films were made in the United States alone between the 1930s and the 1970s – far more than any other type of motion picture. Almost every major company, national business association, and educational institution produced or commissioned titles intended for staff, customers, or the public. Today these films are valuable both as documentation of past places, events, and practices and as examples of changing styles of rhetoric.

Time Out^{xxvii}

The work *Time Out* illustrates my preoccupation with the disruption of meaning (narrative), through the altering of original moving image and contexts for viewing. The work's starting point, a social guidance film, was produced to convince the US population in the 1960s to exert some control over their emotional states in order to avoid accidents. This 1961 safety film *Time Out for Trouble* is the epitome of suburban horror. Housewife Jane is tormented by a clock in her home that was a gift from her mother-in-law. The clock, haunted by the spectre of her now deceased mother-in-law (!) initiates accidents by somehow telepathically producing hallucinations that cause the recipients to have an accident, and then blames the victims for letting their emotions run away with them. The underlying message is that emotionally volatile situations often result in accidents because when people act irrationally they ignore the safety precautions that they would usually follow.

This all within a clear cultural context of white, affluent, middle America where Dad goes out to work every day whilst Mom stays at home. The film was made in the era of the civil rights movement and McCarthyism, where the message was very clearly one of conformity and all that it entailed – if of course you happened to be white and middle class. This was also a time when the idea of the American dream was at its

height. You too could be a part of this dream but only if you worked hard, purchased the right products and conformed to social norms (Fromm 1964).^{xxviii}

Shot in black and white the original film, despite its oddness, has some aesthetically and conceptually interesting moments. Weird, ghostly sound effects give the film a surreal air, as do the constant ‘visions’ that Jane has about the haunted clock. Close ups highlight the main protagonists without revealing anything of their character and the non-linear sequence of events creates an atmosphere that is disjointed and ultimately portrays a series of non-related events that share one common message – ‘Take control of your emotions’.

Taking on board the idea that social guidance films such as *Time Out for Trouble* exist as a kind of moving image rule book for society, *Time Out* was created using a system of controlled chance that necessitated the removal of emotional decision making, thereby simultaneously exploiting and subverting the film’s original message and purpose. The intention for making was the creation of a film using non-traditional processes of editing (indeterminacy and randomness) with an aim to discover new associative combinations.



Figure 1. Stills from film *Time Out*. Jo Clements, 2009.

My Methodology for the making of Time Out:^{xxix}

1. Each camera shot was isolated and cut to create a series of individual clips.
2. Every clip that showed more than one person or interaction with another person was deleted (as a direct response to the film’s emotional theme and my disruption of that theme)
3. Each remaining clip (seventy six in total) was assigned a title.

4. The titles were listed alphabetically and assigned a number accordingly 1-76.
5. The numbers were printed out ten times each and placed in a box.
6. The numbers were pulled out of a box and placed in order. Seventy-six numbers were randomly chosen three times, to create three separate film sequences.
7. The clips were reordered according to the order that they came out of the box to create three separate films that were then placed together to form a silent three-way split-screen triptych.

Art-based practice is often concerned with placing disparate items, objects, ideas and theories together with an aim to create new associations and meanings aesthetically, conceptually and theoretically. Often the most effective work is the most unexpected. Playful interrogation as a methodology is vital for the artist, enabling open-ended exploration and discovery. The re-editing of this film can be understood as representing a fractured or disrupted narrative. As a film in its own right it has a particular narrative albeit one that relies on the audience to form their own meanings. Rancière describes art as constructing fictions via narratives created through the organisation or assembly of known forms:

Art, like forms of knowledge, constructs ‘fictions’, that is to say *material* arrangements of signs and images, relationships between what is seen and what is said, between what is done and what can be done.

(Rancière 2004: 39)

By presenting a series of clips simultaneously that exist outside of familiar temporal sequences, that are disjointed, re-iterated and consist of different lengths, the audience is forced to construct their own meaning, as Rancière suggests, by connecting relationships between what is seen and what is said, between what is done and what can be done, quite separate from the film’s original meaning, from a series of visual clues and hints presented without comment or information.

Resuscitation: Deciphering the Truth^{xxx}

The work *Resuscitation* (2010) begins with a USSR film from 1940 that appears to show dogs being resuscitated from death. Portrayed as a scientific experiment, the

film has a number of shocking moments, including what appears to be a severed dog's head being brought back to life, and it is unclear whether the film is an authentic portrayal of an experiment, a reproduction of previous experiments or a complete fake. Whilst there is some evidence that the experiments did take place it is unlikely that this film is a documentary of those experiments. For the purpose of this work, however, the provenance is not important, it is its ambiguous authenticity that makes it a fascinating subject for re-appropriation.

Presented as part of a larger installation, the film is projected alongside a series of objects and text including medical equipment, dog silhouettes, Russian medical text (taken from a Russian medical book that records blood disorders) and excerpts from novels (chosen by opening the page and placing my finger, with eyes closed, on a random paragraph).

This piece of work places together disparate objects that in reality have no relationship to each other but placed in a gallery setting invite the viewer to construct new narratives and meanings. The images, objects and text are displayed in a similar way to museum exhibits as a reference to the film's archive status. The only clue to the work's purpose, as a puzzle or problem to be solved, is in the graph paper that the work has been mounted on that is traditionally used to work out and map solutions to problems. The value of objects and images as displayed in this work is altered: their original meaning is deferred to a newly-constructed narrative. Extracting images, objects and text from their original narrative detaches them from context thereby removing the original authors' intent for emotional impact or contextual understanding.

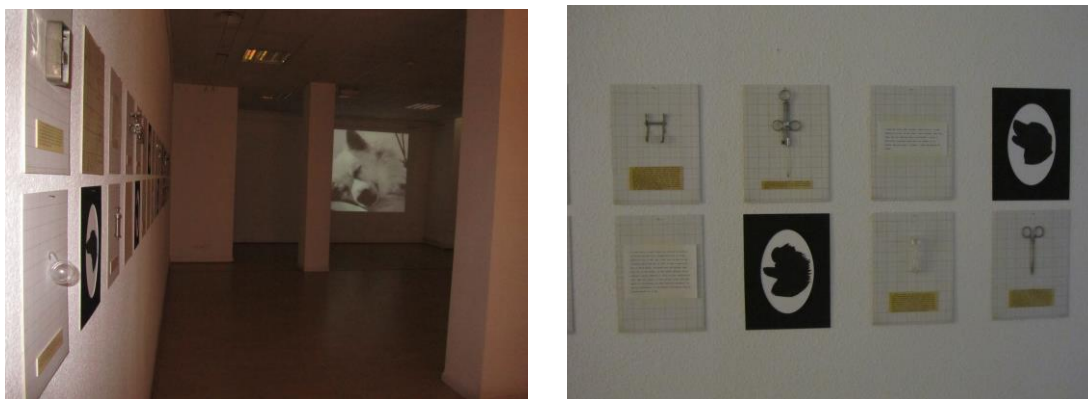


Figure 2. Installation views of *Resuscitation* Camille Claude Gallery (2011)

The contiguity of the objects in the work and the associations that their proximity presents construct the reading of this work. There is a great deal of ‘deception’ occurring: the film itself has ambiguous meanings; the objects look connected to the film but are not; the text is re-appropriated from various novels but appears to be connected; the Russian text leaves non-Russian reading viewers to feel as if they are missing a vital piece of information that might make the work make more sense; and even if they did speak or read Russian the nature of the text appears to be medical language. The work leaves space for doubt whilst presenting elements and combinations that create moments of fictional narrative that approximate understanding. The work evokes what Laura Mulvey describes as the “aesthetic of deception, an appeal to the human mind’s pleasure in illusion and its constant readiness to be fooled’ (Mulvey 2006: 34).

Secret Places/Secret Spaces^{xxx} and The Garden of Good Advice^{xxx}

Two artworks entitled *Secret Places/Secret Spaces* (2012) and *The Garden of Good Advice* (2012) sought to experiment with digital platforms, namely by producing contemporary public information films, written and produced by school groups and displayed alongside original 1950s and 60s social guidance films via QR code installations. Each project has as its main focus a reliance on mobile media platforms to access the film works. The intention was to try and understand how the reading of the films might be influenced by locations and methods for viewing by situating films from other times and places within new settings.

In this instance the importance of grouping films within an installation space, as opposed to the screening of one film within a space, is a direct response to contemporary notions of simultaneous broadcast. Burgin’s notion of ‘imbricated time’ serves as a metaphor in this instance that describes a nonlinear conceptual intertwining of meanings, images and messages originating in both historical and contemporary time and existing equally in readily accessible digitised forms where meanings overlap and images are re-produced, re-iterated and re-interpreted.

Each artwork consisted of a number of QR codes placed within a setting: *Secret Places/Secret Spaces* occupied an area of Kersal Dale – a little known woodland

within the urban sprawl of Salford – and *The Garden of Good Advice* occupied a space within a public corridor in Media City UK, the Salford Quays site of the BBC.

There is a strong ethnological tradition of the notion that culture becomes localized in space and time. By introducing elements from a different culture and time into an alien environment, where they have no history or context, the films took on new resonances. Already accessible from digital archives and therefore easily viewed on computer or locative media, the presentation of the films within both a woodland setting and a modern steel and glass environment allowed for individual interpretations in response to the different locations.

I decided not to give any indication of the film's content, preferring to leave them hiding behind the QR codes. I wanted to create a level playing field for discovery. Without any prior expectations the audience had the opportunity to stumble across potentially interesting content. I wanted to play with notions of chance and indeterminacy for the audience experience, in a different way to that which I had explored in the editing of *Time Out*. In the absence of instructions of any kind for viewing the work, the audience had the freedom to become absorbed in the unfamiliar – to discover old materials through new technology. As a private experience it had the potential to provide an introduction to new forms in an unexpected environment.

Yvonne Zimmerman illustrates how the presentational context of an information film can affect its reading and interpretation. Using an example of a German film about the manufacture of a distinctive smelling cheese she recounts how different environments affected different responses:

If shown at an advertising event organised by the Milk Commission, it was screened as a propaganda film. If screened in cinemas, it became a cultural film on life in the Alpine pastures; and when projected in the classroom and commented on by a teacher, it was an educational film.

(Zimmerman, 2009: 110)

Audience responses to watching the films via locative media in unexpected settings however, elicited an interesting response: the process of accessing the films, rather

than the films themselves, became the entertainment within this context and environment. During the opening event of *Secret Places/Secret Spaces* (a guided walk led by myself) those participants who had access to locative media, iphones etc did watch the films, but it was the experience of searching for the ‘flowers’ displaying QR codes, the walk through unexpectedly pretty surroundings and the sense of a shared experience that were expressed as the most enjoyable aspects of the day. The location was in fact a distraction from the films.

The work produced at Media City elicited a different response. Shown as part of a two-day event not only were there more people in attendance as part of the festival but there was also a greater interaction with the films themselves. There were a number of factors here that differ from the work displayed in Kersal Dale. The space was deliberately set up as an area of relaxation. Small wicker stools were placed amongst the blocks and flowers that contained the QR codes (see image below) to invite the viewer in. There was also a quite obviously different demographic – the building houses media savvy students plus there were a number of school groups invited to take part in the festival.

The response to the films was more positive in the Media City setting. Visitors tended to linger longer, to move from film to film and watch them in their entirety whereas in Kersal Dale there was a tendency to find a code, access the film and quickly move on. The reasons for this discrepancy are unclear. Perhaps within an area of natural beauty the view of the landscape took precedence over the artificial, or maybe the alien nature of watching films in this way prevented any meaningful engagement with the material. Perhaps it was just less comfortable standing outside. Of course measuring the responses poses some problems. In Kersal Dale I was able to elicit responses from the participants on the walk but otherwise it is a fairly quiet area. On subsequent days I did talk to a few dog walkers all of whom expressed that it was ‘lovely that someone was doing something in the area’ but were a bit reluctant to access the QR codes and therefore interrupt their walk. The films for these walkers were insignificant but the sculptures were welcomed.

In order to fully gain reaction to the notion of accessing films via smartphone or tablet technology I decided that it was necessary to conduct this experiment in the more

conventional confines of the gallery. This was one factor that led to the making and exhibition of the work *100 Adapted Orphans*.

100 Adapted Orphans

The work *100 Adapted Orphans* comprises of a series of one hundred short films, abstracted from their original archived forms (orphan films) which can only be accessed via QR codes printed onto one hundred index cards. The work has been constructed from imagery sourced from online moving image archives and re-appropriated – specifically exploring Rick Prelinger’s archive project.

The work explores methods for the display of artworks that rely on technology for both production and exhibition and the ways that these both open and close opportunities to facilitate new experiences. Meikle and Young describe the possibilities for the delivery and reception of media within the current technological climate:

No longer are media confined to the pages of print, or the constraints of the screen – transmedia opportunities allow expression across a canvas that includes a variety of traditional media platforms, and the reality of location. Each of these aspects of convergent media texts points to new kinds of literacy, and to altered relationships between our understandings of ‘producers’ and ‘audiences’.

(Meikle and Young 2012: 9)

Meikle and Young’s description of altered relationships is significant for this work which can only be partially experienced by audiences without access to technology rendering full interaction with the work only available to those with appropriate technology, or as a shared experience. A lack of technology to access the work is of less importance to the overall experience than it might appear. Each card has a deliberately intriguing title. For those viewers unable to access the work via the QR codes there is a sense that whatever has been hidden behind the QR codes can be imagined without access to the moving image work; the text then becomes the artwork. Non-linear narrative experienced via both the text and the film clips constructs an incomplete and therefore partly imagined analysis of real situations,

individuals, theories and movements that are akin to the quick information grab of internet searches and counter the notion that the internet makes informed experts of us all.

The methodologies for making this work consisted of a number of steps. In the first instance ten individual films were chosen from Prelinger's archive of ephemeral films – each of which had a primary aim to inform and educate the viewer. Their original purpose was an important element for this work as it was my intention to add my own 'knowledge' via voice-overs added to the films, so that the purpose was superficially similar but the messages entirely subverted. Next, each film was edited into ten short clips. The clips were selected according to either my aesthetic interest or because they triggered an idea or some undefined resonance for me. I then added voice-overs or sounds which include a mixture of found sound or sounds extracted from the original film that I manipulated in a way that disrupts the flow of the moving images. The voice-overs consist of a combination of both self-written narratives and re-appropriated texts. Finally each film was added to an Internet streaming site (Vimeo) and assigned a QR code. The printed text was written for each film and printed onto index cards alongside the QR codes.

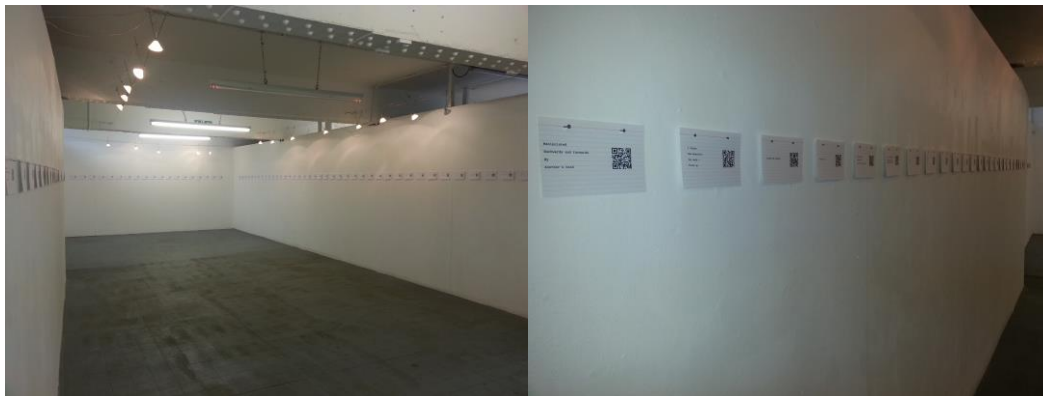


Figure 3. Installation views of *100 Adapted Orphans* Bankley studios, Manchester 2014. Jo Clements, 2014.

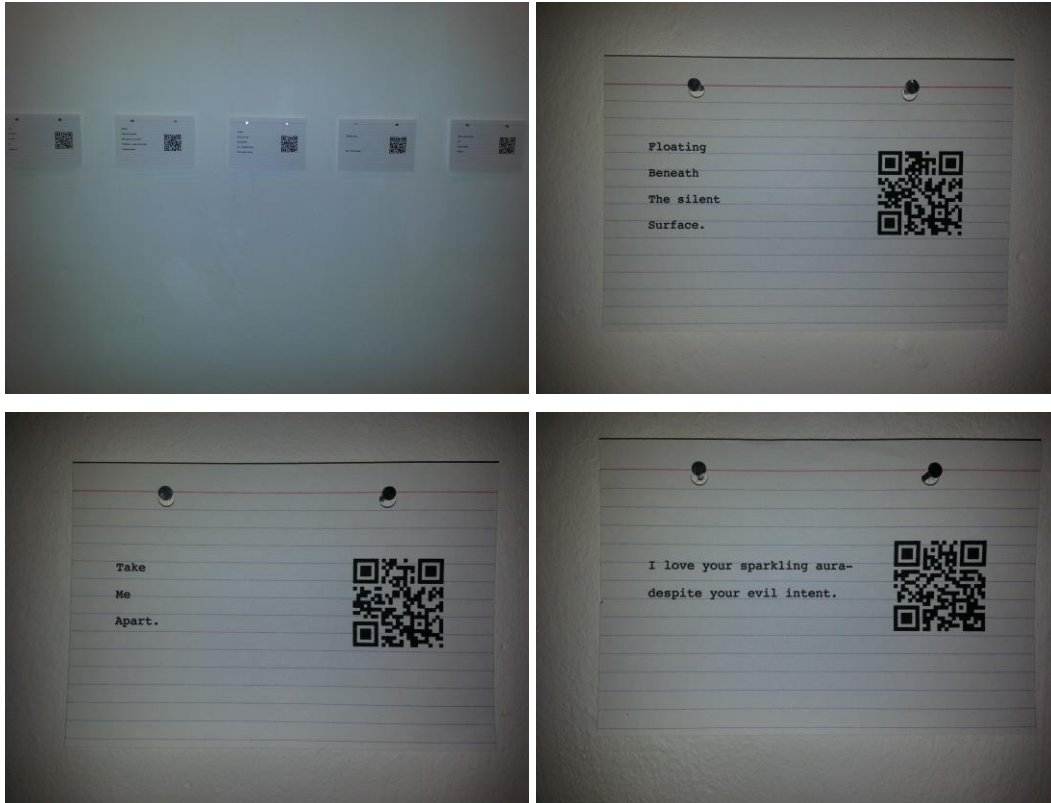


Figure 4. *100 Adapted Orphans* exhibition views Bankley Gallery May 2014. Jo Clements, 2014.

Although the use of QR codes and their subsequent display is an important aspect of this work, my responses towards the online film archive and the resulting content the text and the one hundred films is of greater significance for this enquiry.

Frederic Jameson in his writings on Postmodernism describes a ‘waning of affect’ as the process in which the subject has lost his active ability to create a sense of continuity between past and future and to organize his temporal existence into one coherent experience (Jameson 1992: 16). This reduces his cultural production abilities to nothing but random and eclectic ‘piles of fragments’. By affect Jameson is referring to empathy or a sensibility towards something. The notion of affect as defined by Jameson has an influence on my approach to the production of this artwork. I have adopted the idea of ‘affect’ as a strategy not just for deconstruction but also for reconstruction: to divide into fragments and then to create some coherence from those fragments. Therefore to create a kind of truth or unity of forms through new arrangements and therefore new relationships between forms.

The texts that I have written that form the basis for the voice-overs for each film have been deliberately composed to provoke an emotional response or ‘affect’ from the viewer. They are often very personal but are also sometimes extracts from other people’s stories. There is a universality of experience inherent in these short stories they are about lives lived, emotions felt combined with unfamiliar and unconnected moving images which instigate a reaction to the work; each film has been produced with an aim of being both emotionally familiar and sensually disruptive.

Disconnecting the films first from their archival home, then isolating clips from the original film thereby removing any previous contextual associations, has created optimum conditions for re-appropriation. The addition of voice-overs adds to the disconnection and conditions for new interpretations of the materials. As Rancière in his comments on Bresson’s *Au hazard Balthazar* has suggested, the relationship between imagery and speech can be ‘extended by the link between a verbal decision and its visual contradiction’ (Rancière 2007: 4). He further describes this process as:

Operations that couple and uncouple the visible and its signification or speech and its effect, which create and frustrate expectations.

(Rancière 2007: 4)

So the original ‘affect’ through a process of decontextualisation has been removed and replaced within a new contextual framework that alters meaning and suggests new relationships and responses.

The 9 Archives Project

One of the key aims of the Situationist movement was to challenge what Debord called the *spectacle*: the commercialised, capitalist hijacking of cultural space. For Debord ‘everything that was directly lived has receded into a representation’ (Debord 1967: 24). I wanted to apply this idea to my working processes within the archives. The more archive catalogues I looked at, initially those with well-populated online catalogues, the more apparent it became just how incomplete they were in terms of recording a comprehensive history of the communities that they represented. Archives can only hold items that have been donated and preserved. For every film that the archive holds there are hundreds that have not been saved and, particularly for films

made before the 1960s, tend to be from the wealthier communities because it was very expensive to make films prior to the advent of cheap cine films. Therefore, with the notable exceptions of the Mitchell and Kenyon Mass Observation^{xxxiii} films held in the British Film Institute and North West Film Archives and a few other oddities, the general population is not completely represented by the archives. Whilst this fact in itself is not the main focus of my interests, the idea of the incomplete archive whose contents are inextricably linked with the donors and filmmakers and therefore reflective of the personalities of those contributors had begun to fascinate me.

As previously mentioned I was already considering visiting the nine regional archives but now had a more focussed idea of the kind of information that I was seeking. At the start of the project I sent a letter to each of the archives asking to view collections that illustrated not just the historical facts that they represent but that had interesting provenance surrounding their collection and collation and ultimate inclusion in a film archive. I asked specifically for access to information that might uncover a filmmaker's motivations including any interesting stories attached to the collection of specific bodies of materials. (Appendix 4).

Each of the curators contacted responded to this approach in different ways, and this and the artwork produced in response to each archive has been documented in the appendices. I have also outlined what archival materials were available to me, the history and provenance of the films and my reasons for choosing them. Whilst on the one hand this is not ultimately information that is required to understand the work itself, I have included it to demonstrate the processes I adopted, my responses to the material's provenance and to the corresponding information available at each archive (see Appendix 5).

The selected films, and the subsequent artwork, follow on from my previous work that has as its main focus the presentation of factual information alongside fictional creations, specifically *Resuscitation*.

Distinct from the preceding work *100 Adapted Orphans* the nine new artworks produced have taken into account the source material's provenance and created work directly in response to that information. Copyright is an issue here. All nine archives

have given me the permission to show each of the films within a specified time frame, to be shown alongside the work that I have produced and included in a final exhibition. The films themselves cannot be altered or manipulated in any way therefore my response has been to use them as catalysts for new work that responds only to their provenance or theme and not by changing the fabric of the raw film materials. This represents a progression of the ideas originally explored in my work *Resuscitation* whereby new work was created in response to and alongside an unaltered film. It is the tensions between original intent, the relationship between originator and object and the implications that this has for the re-staging of existing materials that the work seeks to explore.

The films selected share a common thread. Akin to the principles of *détournement* and re-appropriation each film includes within its provenance or theme some kind of ambiguity/uncertainty of facts or represents/stands-in for something else; a pretence or deception. The films' themes include: documentation of black and white minstrels on Broadstairs beach; the first ever recorded footage of secret film surveillance; a short story of an 'alien' visiting Birkenhead docks; a game of Knurr and Spell labelled 'poor mans golf'; an educational film of White Rhinos in Africa with a questionable credit for the voice over; a documentary about dinosaurs that explains how scientists have had to imagine some of the aesthetic details of pre-historic animals; a series of screen tests where actors pretend emotional responses; first World War soldiers with artificial limbs walking around a simulated reconstruction of the Welsh hillside; a news item featuring Tom Keating's disappearance after being exposed as a master forger.

Each film generated a different artistic response. The processes that I adopted for each artwork were in direct response to the film's themes or provenance. The nine new artworks produced represent an attempt to re-animate the film materials, whilst simultaneously existing as artworks independent of the films that they have responded to. None of the artworks have been made to provide the audience with more information about the original films; they have not been made to function as explanatory museum interpretations. Each artwork is a fiction; nine autonomous objects created by the extraction of an isolated component from each of the films discourse which then generated my fictional response.

Some of these responses are autobiographical and a number of the films have been chosen in response to a personal connection or remembered event from my life. It is not my intention to always make these connections explicit. Part of my methodologies for making involve the deliberate mixing of personal information with fictional imaginings in order to create a dissensual rupture within the narrative, my presence within the work is both overt and hidden.

The work represents an exploration of *the distribution of the sensible*. Factual knowledge, provenance, has been extracted (metaphorically) from source materials and used to create work with new meaning and resonances. Actualities belonging to the original film exist in both new and old materials but interpretation is determined by its form, context and function. Whilst I do not wish to totally discount the value of a priori knowledge as a factor for the construction of a personal understanding of an artwork, the viewer's individual response to the artworks is not my concern here. My concern is with the methodologies and presentation of new artworks to an audience that are based on knowledge derived from archival films combined with my imagined interpretations; provenance and respect for original materials embraced as a catalyst for creation.

The following works were displayed for the first time in the exhibition *The 9 Archives Project* September 18th – 26th 2014 at Federation House, Manchester, UK.

The Archives, The Chosen Films and My Artistic Responses.

Yorkshire Film Archive



Figure 5. Still taken from *Ower Bit Bog Oil* (1963 -1964) by J Eric Hall.



Figure 6. Still taken from *Ower Bit Bog Oil* (1963 -1964) by J Eric Hall.

Ower Bit Bog Oil is a film made by Yorkshire filmmaker Eric Hall about the local game of Knur and Spell. It features many aspects of the game and has an accompanying commentary in a Yorkshire dialect. The game of knurr and spell is described in the film as 'a poor mans golf', in other words a parody of a richer mans game. A false stand-in for something more established or conventional. The film was originally commissioned by a curator at Bollin Hall museum to keep a record of the game which was thought to be dying out. Mr Hall wanted to complete the project by including footage of men actually making the porcelain knurrs (balls) and spells (mallets), however in a newspaper interview he states that 'the makers are very difficult to find' and this footage is not included in the final film leading to the conclusion that indeed he was unable to find any knurr manufacturers.

My response to this was as follows:

I imagined myself as the manufacturer of the balls, the manufacturer that Mr Hall was unable to find and made a series of clay knurrs.

I then wrote fictional stories that were influenced by the number painted on the balls and the people featured on the film. Each story (nineteen in total) is printed on the inside of a trinket type box.

The length of the stories was determined by the size of the wooden box it was placed in. Each story is printed with identical fonts.

The wooden boxes are reminiscent of the kind of trinket boxes that I imagined a 'prize' knurr might be kept in and in keeping with this idea I made small black velvet cushions to display each ball on.

The trinket boxes were displayed in an antique glass cabinet of the kind that trophies might be kept in.

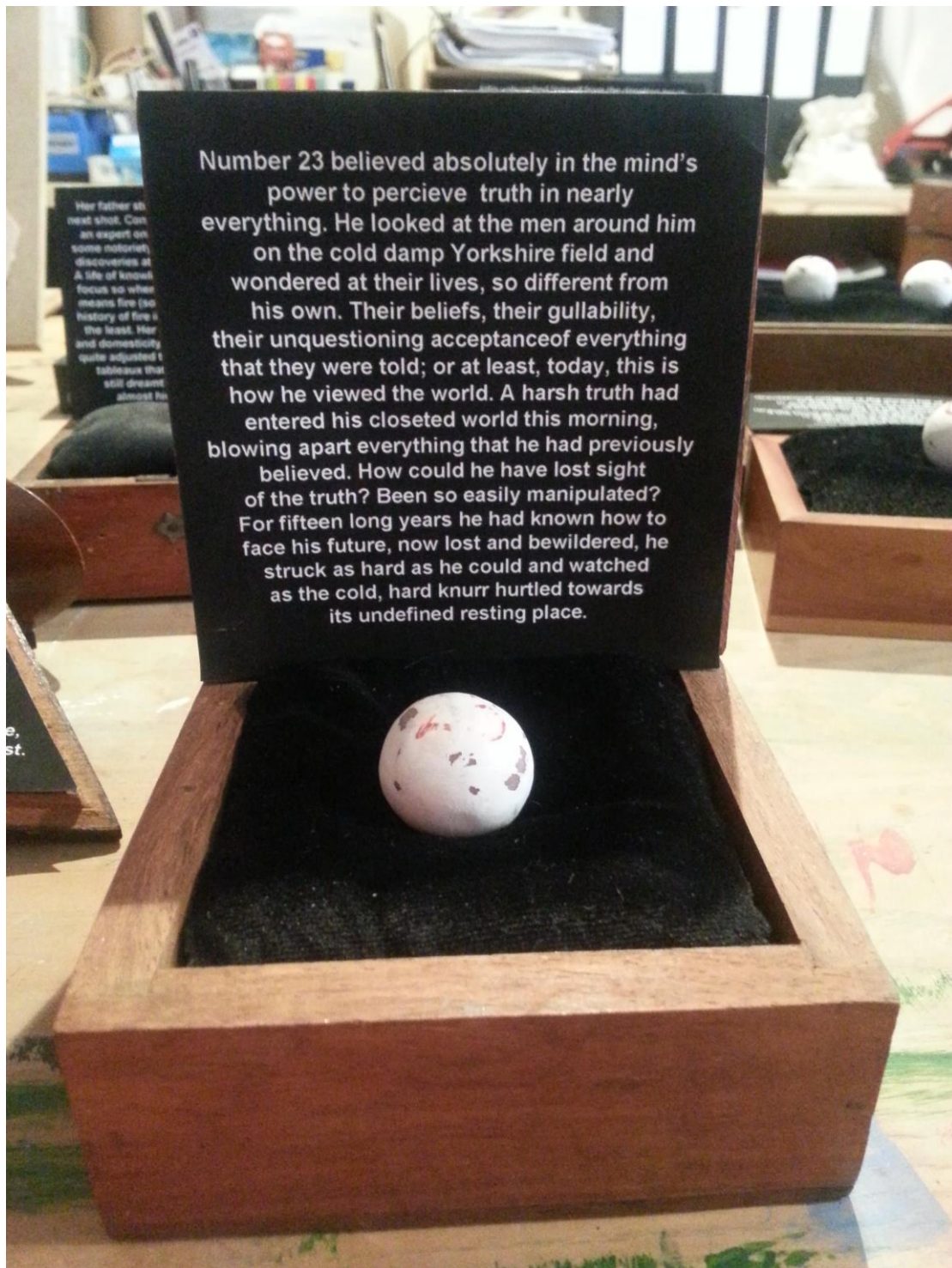
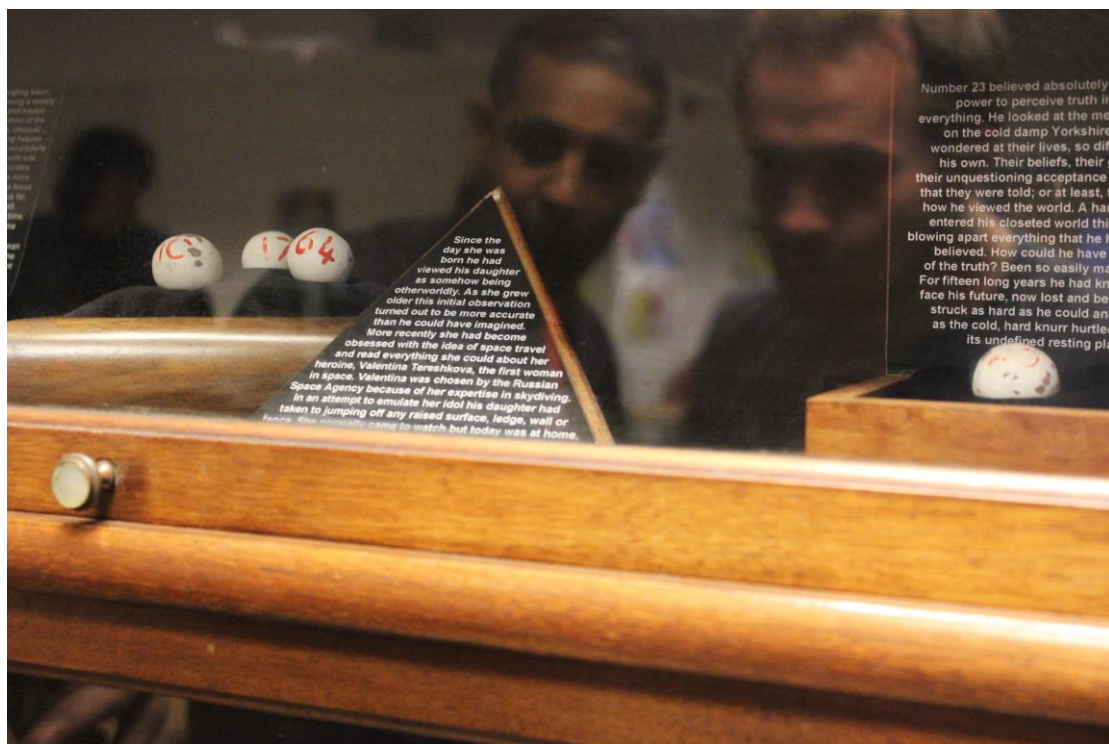


Figure 7. *Number 23 (after Ower Bit Bog Oil)* 2014. Wooden trinket box, clay ball, black velvet cushion, printed text. One of a series of 19 artworks produced in response to the Film *Ower Bit Bog Oil*. Jo Clements.



Figures 8 and 9 exhibition views of *Ower Bit Bog Oil* 2014



Figure 10. Still from film *Uncle Mac's Minstrels*, Enid Briggs (1920s possibly 1927).

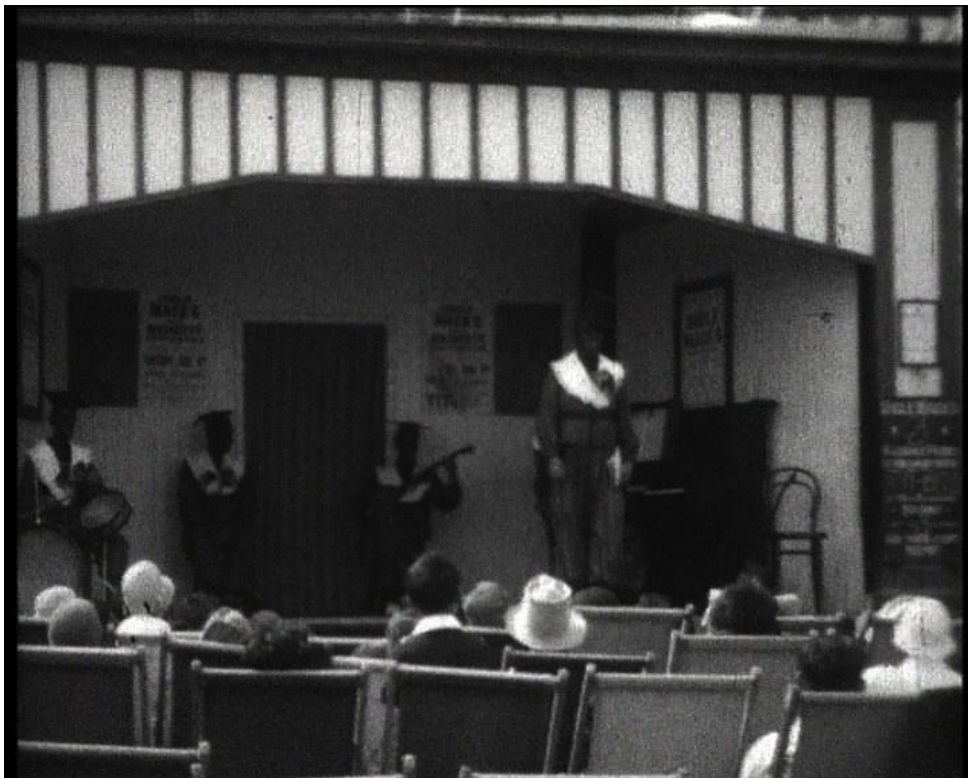


Figure 11. Still from film *Uncle Mac's Minstrels*, Enid Briggs (1920s possibly 1927).

An amateur filmmaker, Enid Briggs, filmed scenes in the English seaside town of Broadstairs in the 1920s and 1930s. These films are of particular interest because they come from the rare perspective of a woman filmmaker from that period, and also because they provide a considered and well-executed depiction of local events, places and scenes. The film shows a series of performances by Uncle Macs Minstrels. Men in 'Blackface' make up are filmed on stage on the beach in Broadstairs wearing striped Pierrot suits and for some reason mortarboards.

I have produced a video of the beach at Broadstairs in 2014 with a commentary that interweaves personal stories of my family dressing up at holiday camps in the 1970s in racist costumes, the history of blackface and the function of memorials. I found out that there was a plaque dedicated to Uncle Mac on the sea front at Broadstairs and so whilst there took graphite rubbings of it. This action was recorded and is included in the final video. Photographs of the beach, an image of myself and my cousin at a fancy dress competition and the white gloves used during the rubbing performance were displayed during the exhibition.



Figure 12. Still from film *Uncle Macs Plaque* (2014) Shown in response to the film *Uncle Macs Minstrels*, Enid Briggs (1920s possibly 1927). Jo Clements.



Figure 13. *Me and Melissa* (2014) Photo originally taken in 1972. Shown in response to the film *Uncle Macs Minstrels*, Enid Briggs (1920s possibly 1927). Jo Clements.



Figures 14 and 15. *White Gloves* (2014) and exhibition view of work produced in response to *Uncle Macs Minstrels* (1920s).



Figure 16. Still from the film *Unidentified*. George Gregory (1965).

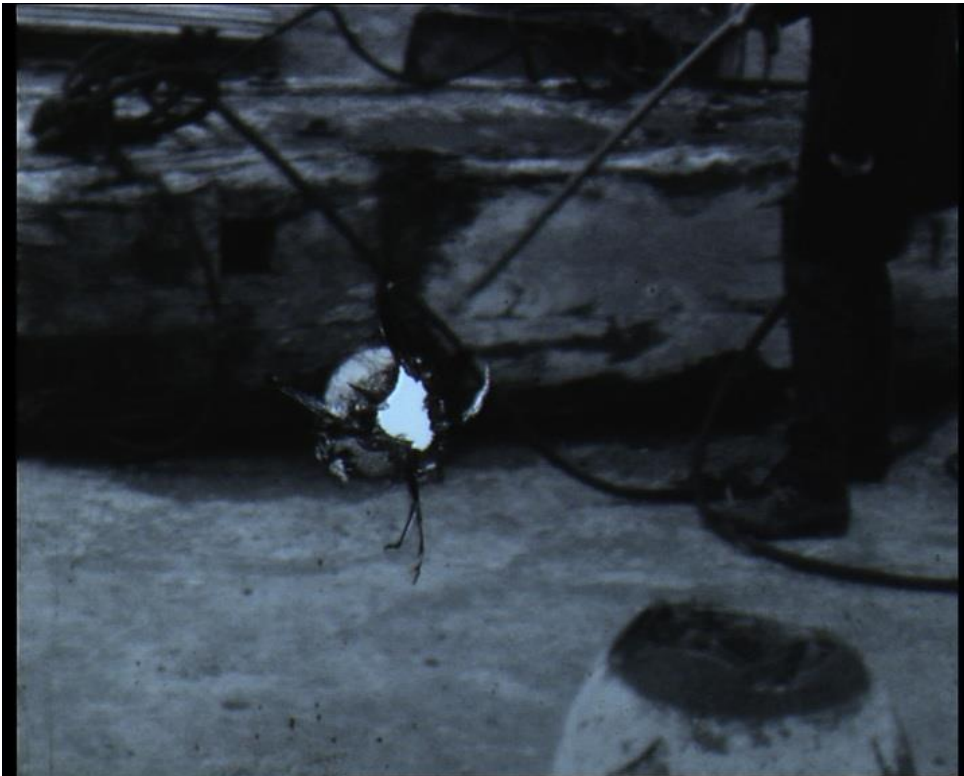


Figure 17. Still from the film *Unidentified*. George Gregory (1965).

A boy is seen walking aimlessly around Birkenhead docks when a "UFO" appears as a ball of light – a special-effect that was created by punching a hole in the celluloid film. The boy is seen running and jumping in slow motion, interacting with the ball of light. The physical act of punching holes in yards of film to create the U.F.O requires patience and a kind of obsessive endurance. I wanted to emulate the tenacity of this action whilst also referring to the films subject matter of U.F.Os. I produced charcoal and graphite drawings, 96 in total, that depicts different incarnations of the U.F.O. as seen in the film (this is also a reference to scenes in the film *Close Encounters of the Third Kind* where residents of a town obsessively construct models of a place where aliens will be landing).

The drawings were completed in the same space (on the floor) where they were exhibited for the first time This was physically hard and took twenty four hours in total to complete in four six hour sessions. All of the drawings were completed by memory in reference to the fleeting experiences of people who claim to have witnessed U.FOs.



Figure 18. *Unidentified Recollections* (2014) Charcoal on paper. Work made in response to the film *Unidentified*. Jo Clements.



Figure 19. Detail of *Unidentified Recollections* (2014) Charcoal on paper.

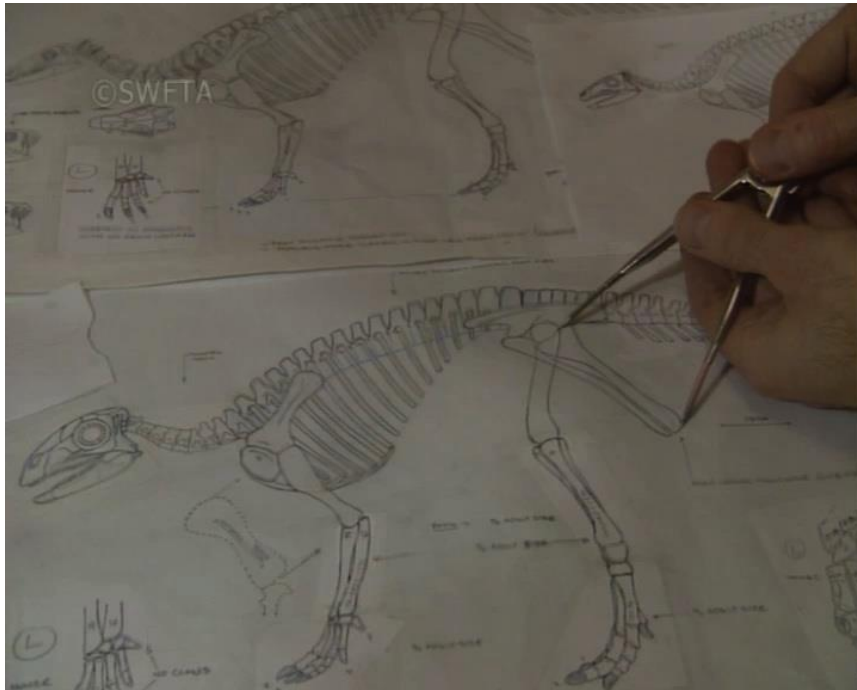


Figure 20. Still from film *Digging Dinosaurs* Documentary. Television South West Productions (1991).



Figure 21. Still from film *Digging Dinosaurs* Documentary. Television South West Productions (1991).

Palaeontologist Sir Richard Owen first used the word 'dinosaurs' to describe the prehistoric creatures in Plymouth, Devon one hundred and fifty years ago. This programme looks at the continuing public fascination with dinosaurs which became extinct sixty million years ago. Many fossilised dinosaur remains have been found in the West Country, including a hundred and eighty million year old *Scelidosaurus* fossil found in Lyme Regis.

The palaeontologist in the film describes how much of what we know about dinosaur's appearance other than their size and skeletal shape is unknown. Depictions of skin type and colour have traditionally been based on their closest relative - the reptile. However, the images of dinosaurs that we are presented with are necessarily partially fabricated; a product of both imagination and fact, certainty and uncertainty.

The images that I have produced in response to the film have been created to emulate what appears to be an x-ray of a dinosaur fossil or skeleton. In reality the images were produced by pressing toy, plastic dinosaur skeletons into clay which have then been digitally scanned and manipulated to look like scientific imagery. A response to the idea that science can sometimes present us with what appears to be fact but that, although scientifically informed, is nonetheless partly a product of the imagination.

Written texts accompany the work and describe artistic processes that at first sight appear to be my own, the reality being that they are all phrases used by the palaeontologists in the film.

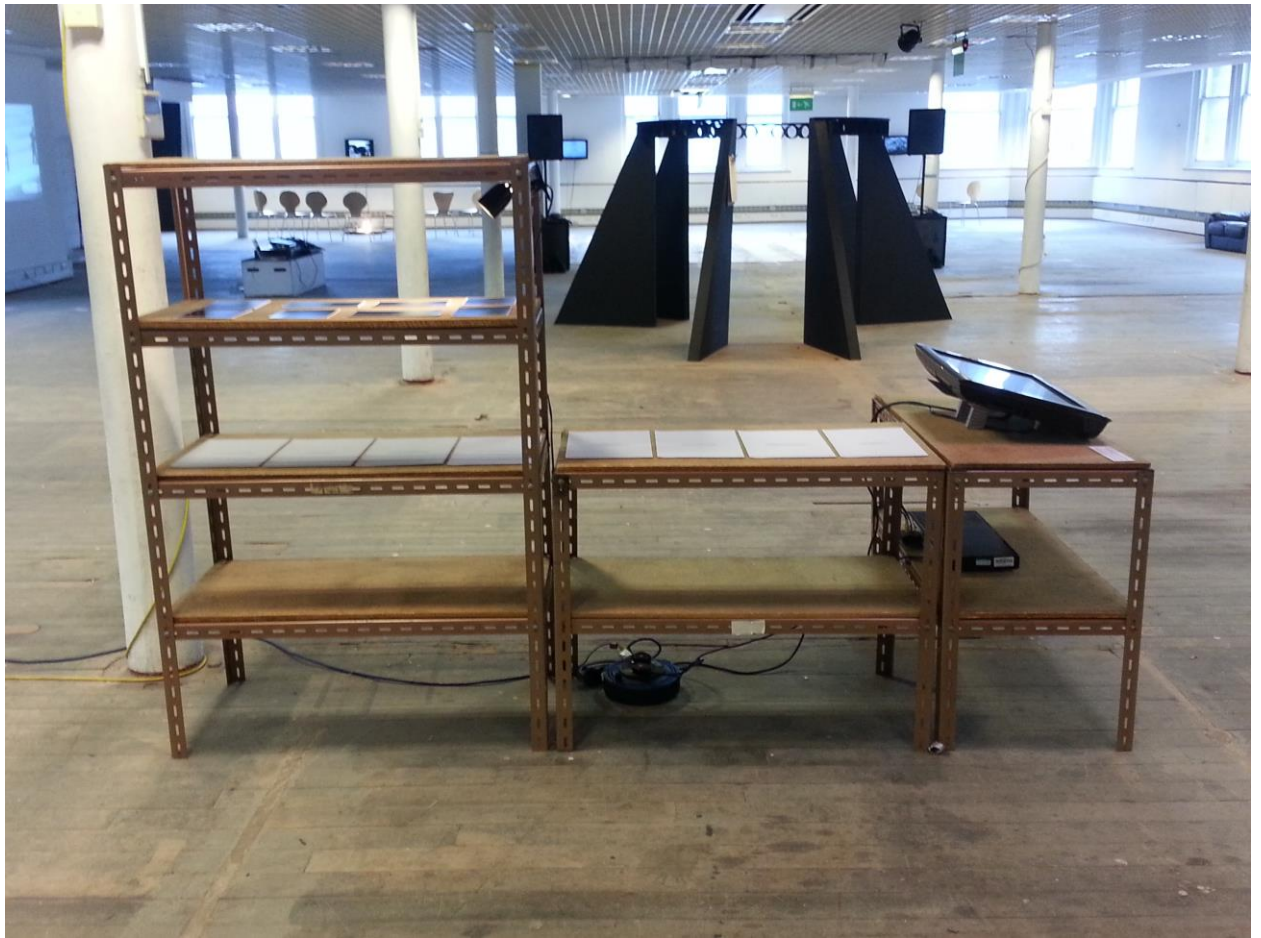
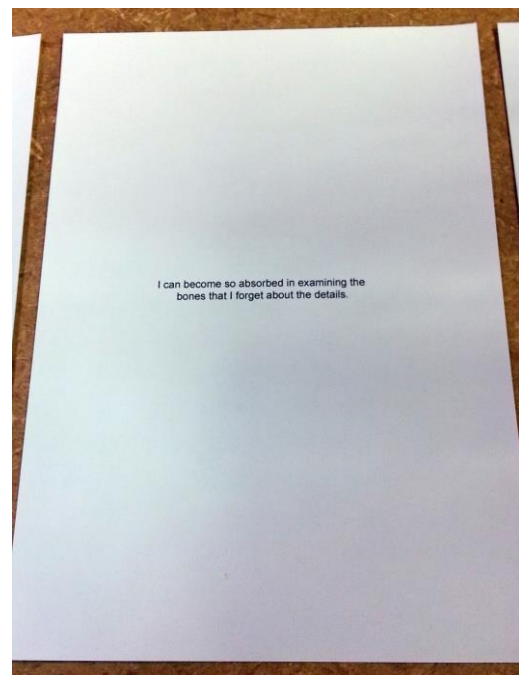


Figure 22. Exhibition view of *The Bare Bones of It* (2014). Jo Clements



Figures 23-25. Details from *The Bare Bones of It* (2014) Produced in response to the film *Digging Dinosaurs*.



Figure 26. Still from the film *Screen Tests* R.G.Torrens (1930).



Figure 27. Still from the film *Screen Tests* R.G.Torrens (1930).

The film *Screen Tests* shows a group of people acting out various visual emotions: piety, teasing, fear, laughter, etc, and to finish, they pull comic faces at the camera. The filmmaker R.G. Torrens had a fascinating and somewhat racy life as is also depicted in some of his films that include scenes of suggested intimacy between groups of people and lesbian and homosexual suggestions – homosexuality was still illegal in the UK in 1930. Torrens was one of the leading members of Bournemouth's Amateur Film Society and most of his films show the same group of people acting, presumably from the society.

The work I have produced in response is called *Stand There and Deceive Me*. I imagined Torrence directing his friends, telling them where to stand and how to act. This coupled with the era in which the film was produced when men and women were forced to live 'conventional' lives and deny their sexuality. The cross where the actor might stand is taped onto detached floorboards with two spotlights attached to it daring the audience to stand upon the artwork and become someone else.



Figure 28. *Stand There and Deceive Me* (2014). Floorboards, electrical tape. Produced in response to the film *Screen Tests*.



Figure 29. Still from the film *Opening of the Prince of Wales Hospital Cardiff* (Wales) Feb 20th 1918. News Reel.



Figure 30. Still from the film *Opening of the Prince of Wales Hospital Cardiff* (Wales) Feb 20th 1918. News Reel.

A vivid illustration of the tangible effects of war and a sobering experience, no doubt, for the Prince of Wales, who, accompanied by military and civil dignitaries, was opening 'The Prince of Wales' Hospital for Limbless Sailors and Soldiers, Wales and Monmouthshire, Cardiff'. This newsreel footage, shot by the Stoll Film Company, shows maimed men, mutilated in the name of King and Country, parading round the specially created "Miniature Wild Wales" in the hospital grounds, an installation which mimics the uneven ground of rural Wales in order to aid rehabilitation. They follow the circular path as if on a macabre treadmill, bearing a variety of sticks, crutches and artificial limbs. Light relief is provided by a small group of artificial leg-wearers who dance about and attempt to push each other over.

The film is a bizarre depiction of how soldiers were rehabilitated after the First World War. My concern is with the depictions of men walking with artificial limbs and the artificial re-creation of the Welsh countryside. In response I decided to incorporate the two elements of plants and false limbs into the work. Using photographs and drawings a number of combinations of false limbs, cross-sections of plants and mathematical formulas contribute to a series of images that are not easily explainable or decipherable. The mathematical formulas are derived from those used to calculate mass, weight distribution and balance providing a juxtaposed position alongside images of the replacement of real limbs severed during acts of war and the inner structure of plant stems and cells usually hidden from view.



Figure 31. Exhibition view of *Grounded* (2014) Work produced in response to the film *Opening of the Prince of Wales Hospital Cardiff* (Wales) Feb 20th 1918.

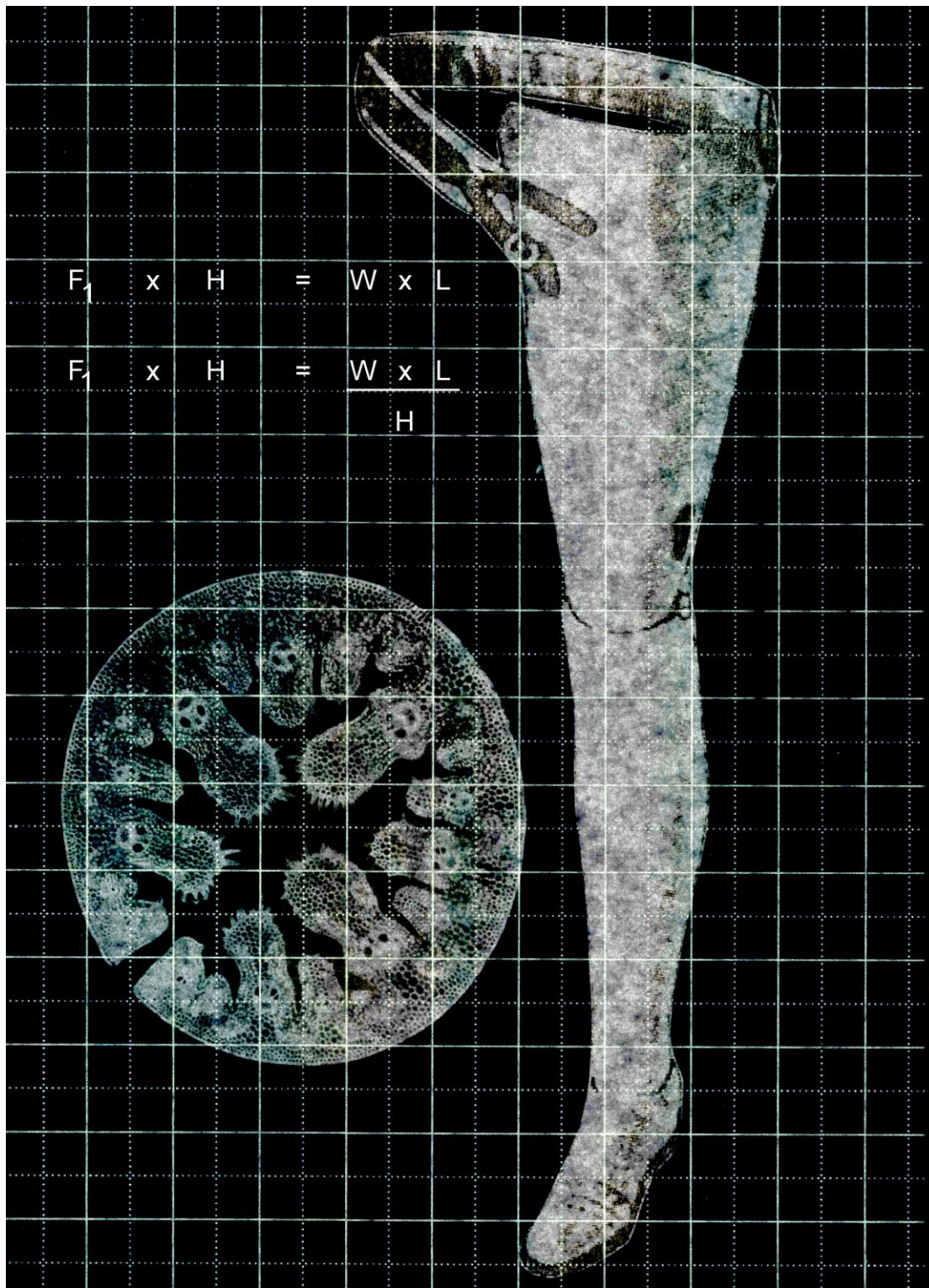


Figure 32. *Grounded I* (2014). One of six laser Prints. Work produced in response to the film *Opening of the Prince of Wales Hospital Cardiff (Wales)* Feb 20th 1918.



Figure 33. Still from the police surveillance film *Street Betting* (circa 1935).



Figure 34. Still from the police surveillance film *Street Betting* (circa 1935).

According to *The Times* police in Chesterfield shot film of men alleged to have been loitering or frequenting the market for the purpose of betting. The film was shown at the Chesterfield Police Court in May 1935 and at an appeal in court in Derby in July 1935. Because this is the first recorded surveillance film I conducted some research into the history of surveillance. This led me to studying Jeremy Bentham's Panopticon system initially used to survey prisoners – this is widely acknowledged as the first ever system of mass surveillance. The resulting sculpture was placed so that the whole *9 Archives Project* exhibition was visible from inside it. The round 'portals' that the viewer looks through are reminiscent of camera lenses. It is the exhibition and the audience who are under surveillance.



Figure 35. Exhibition view of the film *Street Betting* (circa 1935) as viewed through the work *Panopticon (follow me and I'll follow you)* (2014).



Figure 36. *Panopticon (follow me and I'll follow you)* (2014). MDF, blackboard paint.



Figure 37. *Land of the White Rhino* (1939) Blake Dalrymple and J. Stirling Gillespie.



Figure 38. *Land of the White Rhino* (1939) Blake Dalrymple and J. Stirling Gillespie.

The film shows the film makers, Blake Dalrymple and J. Stirling Gillespie, being taken into the bush by Zulu tracker Charlie Ninela to film white rhino. Shot as silent footage in Africa, the commentary was dubbed later in the UK. I chose 'Land of the White Rhino' because of the additional materials/information that the archive held associated with this film, in particular, newspaper descriptions of an event to launch the film and excerpts from the book *Celluloid Safari* that describes Dalrymple and Gillespies journey.

An element of ambiguity is also present in the film in that the voice over was added after the filmmakers returned to Scotland and is attributed to an Orlando Martens in the films final credits. This could be the well known Nigerian actor Orlando Martins who came to England after World War I, during which time he served as a stoker on the old Mauretania to avenge German cruelty to his family. But this is not certain. I have not been able to find information or proof of the existence of any actor from that time called Orlando Martens and neither have the archives therefore it is possible that the credit given may be a spelling error. This of course is my supposition.

The work produced includes a small, framed photo of Orlando Martins a small framed newspaper clipping describing the film's launch event and text written on a window that overlooks Shudehill Tram stop Manchester, taken from the book *Celluloid Safari*. The placing of the text on a window overlooking a modern travel scene gives it a new resonance (détourned by location). A photo of the actor Orlando Martins is displayed without any explanation of his possible role in the film to reflect the lack of accurate information available regarding the narrator's identity. The newspaper clipping's outrageous nature (by today's standards) might cast some doubt as to its authenticity and the authenticity of the event it describes.



Figure 39. Exhibition view of *Dissensus 1* (2014). Framed photo, framed text.

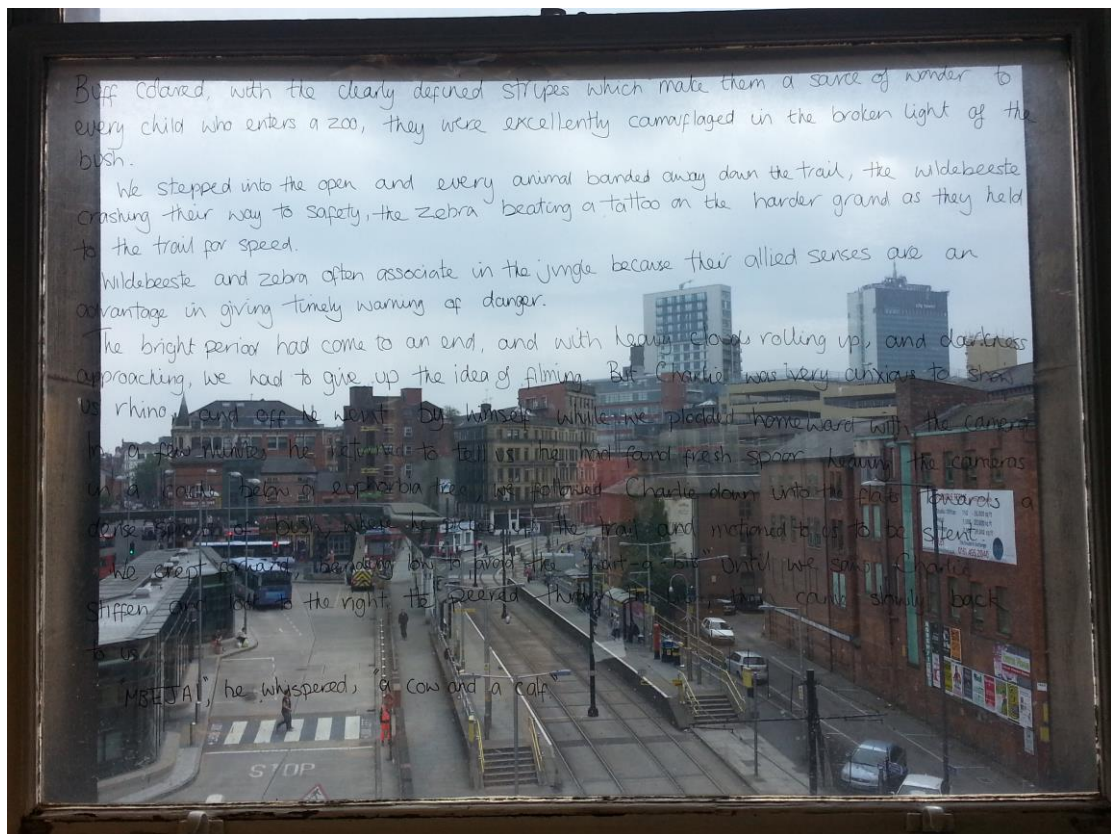


Figure 40. Exhibition view of *Dissensus 2* (2014). Washable pen on gallery window.



Figure 41. Still from *Tom Keating Fakes Painting* Anglia TV news broadcast (1976).

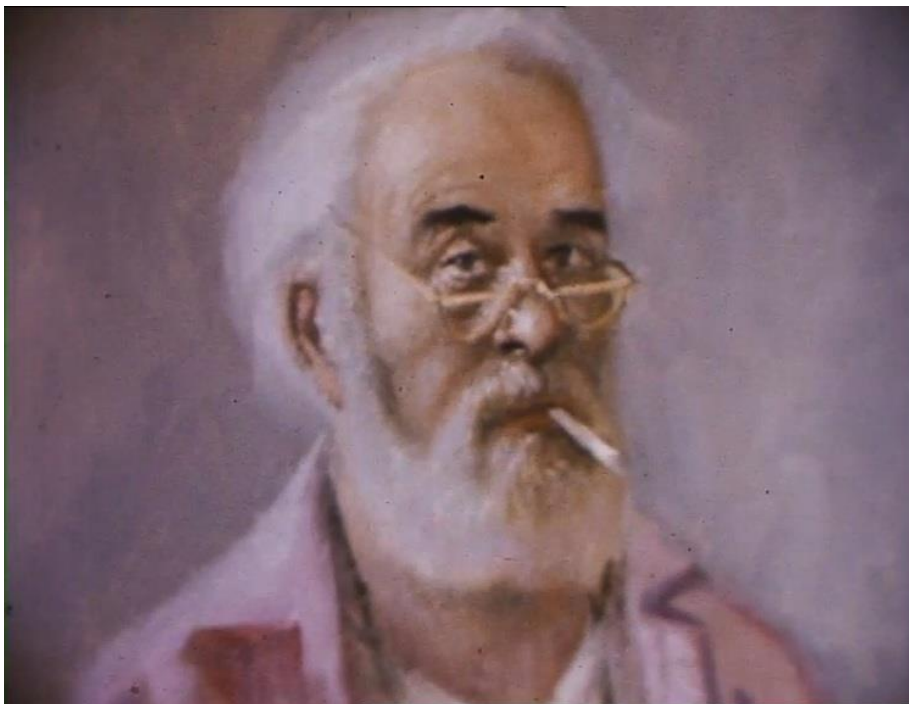


Figure 42. Still from *Tom Keating Fakes Painting* Anglia TV news broadcast (1976).

David Henshaw reports for Anglia Television from outside the home of art restorer Tom Keating, where there is no sign of the supposed notorious art faker.

Helen Dynes, a friend of the artist, defends Keating's acts of forgery, and speaks on behalf of the art restorer, saying that he became disillusioned with the art world over a contempt for art dealers who he considered made a profit at the expense of the artist.

The work produced in response includes four large found canvases, with the original images painted over (in the same manner as Keating who also used canvases found in junk shops to paint his forgeries on) upon which I have marked out the kind of gridlines that are used by painters to copy smaller versions of an intended forgery. Displayed on easels the canvases have been placed to deliberately appear as if they are waiting to be 'filled in'.



Figure 43. *Waiting To Be Faked* (2014). Four found canvases, white emulsion, pencil.



Figure 44. *Waiting To Be Faked* (2014) detail. Found canvas, white emulsion, pencil.

Conclusion

The boundaries between previous conceptions of originality and creation and the use of forms that are already loaded with their own cultural boundaries, signifiers and histories, are becoming increasingly blurred by artists who select, edit and disrupt existing work to create new meaning and narrative. Through the disruption of narrative forms, re-staging of scenarios and ‘borrowing’ of aesthetics, artists contribute to an art world that embraces shared resources, the re-interpretation of meaning and the re-staging of archival materials.

The original filmmaker’s intent for the digitally archived films used as source materials for my work was to inform, instruct and educate. The subversion of these films original didactic or propagandist intent has altered their meaning and purpose to one that invites the viewer to question rather than accept, to challenge notions of authenticity and to construct new narratives. The final artworks necessarily create tension, disrupt the viewing experience and effect semiotic readings. They represent a genuine attempt to explore critical and radical potentialities for re-appropriation.

The case studies presented here outline both processes of engagement with archived films as well as methodologies for artistic re-appropriation. There are a number of conclusions to be drawn from these artistic experiments not least the importance of the role of interpretation in relation to the disrupted moving image as well as the significance of sites for viewing and the opportunities provided for the reception of artwork. The varying platforms for viewing the films that I have re-appropriated or re-presented have altered relationships between the forms shown alongside them as well as between the viewer and the artwork.

By presenting films behind QR codes within a woodland setting or within gallery walls changes the dynamics for experiencing moving image. Context in this instance has been less important than the technological platform and subsequent interaction with the work for the overall experience. Feedback has indicated that the exploration of a fractured narrative, as experienced in particular in *100 Adapted Orphans*, proved to be the more engaging aspect of the work (Appendix 6).

The work *100 Adapted Orphans* demonstrates processes that disrupt original meanings through re-appropriation. This work represents a progression of my thought process for the re-staging of digital archive materials and a more focussed methodology for making. The approach rejects Jameson's interpretation of re-appropriation as the imitation of 'dead styles' (Jameson 1998: 18) and contributes to the notions stated by Crimp that pictures are not autonomous signifiers but that they belie other possible interpretations: 'Pictures do not signify what they picture' (Crimp 1979: 85). By not disclosing the original purposes of the films used in *100 Adapted Orphans*, re-presenting moving images in their original state and incorporating new audio narratives, additional layers of meaning can be created. This creates further potential for multiple readings and narratological interpretations for the viewer.

As the work for *100 Adapted Orphans* took shape it transpired that the cultural value of the materials that I sourced from the Prelinger archive (in terms of provenance) was of little importance to me. My main concerns for using these materials were: Their original purpose as instructional films to be détourned and re-presented as new sources of information; their kitsch aesthetic value; their potential for ambiguous interpretation when reduced to isolated clips; their availability and freedom from copyright. At no time did the films' origins or provenance impact on the way in which I re-used them. Their original function was of some interest to me but my overriding purpose was to create new work from images that I found intriguing, beautiful and unusual. Each clip was separated from the original film following its triggering of a thought or story or matching with a text that I had chosen or fabricated.

Whilst I do not define the materials used as cold 'data', as Diaz has suggested, I do consider them as an unrestricted medium for making that takes into account their content rather than their history or provenance. However this does not in itself reduce their cultural value as I have questioned in this text. I did not consider their cultural value (in terms of provenance) but identified their aesthetic values and potential as catalysts for activating my own imaginative responses. It could then be concluded that I have actually increased their cultural value by way of their selection as materials of interest, as worthy of further aesthetic consideration and re-presentation within a different cultural context.

Whereas materials sourced via algorithmic searches are impersonal and reliant on key search terms, encounters with traditional archives always involve a degree of human interaction, usually with the archivist. The conversations that I have had with archivists and the working relationships that I have built up with them have determined my responses to materials as much as the materials themselves.

David Lee, the archivist at Wessex Film Archives, has an encyclopaedic knowledge of the collections held at the archives. Very little of it has been written down and, as he says himself, much of the knowledge is only known by him, there is often no other record of provenance or any detailed cataloguing of materials (Appendix 7). The kind of expert interpretation made available by Lee and other archivists has provided me with invaluable sources of information and deepened my understanding of issues for the ethical re-use of materials. This has had a direct bearing on my attitude towards working with archived film and has contributed to my approaches as much as the legal copyright restrictions placed on the re-use of the materials. However, this has not resulted in a strict adherence to making work that illustrates provenance or that draws attention to the films as museum/archived artefacts.

As this enquiry has progressed and my artwork has responded to the institutional archive's observance of the principles of provenance, I have adopted a number of methodologies in order to try to find a way through these principles in order to create new work that shows respect for the original materials whilst also presenting new interpretations or inferences through the re-presentation of these materials alongside new artworks.

Verwoert's assertion that it has become necessary for artists to explore how re-appropriation can be used as an effective tool to create dialogues between the past and the present has some resonance in some of my artwork produced for *The 9 Archives Project*. The work entitled *Uncle Macs Plaque* is a video work with accompanying imagery that examines, in the first instance, films from the South East Film Archives made by a female filmmaker, Enid Briggs, who for a succession of summers in the 1920s filmed Uncle Macs Black and White minstrels on Broadstairs beach. The video shows a panning shot of Broadstairs beach in 2014 interspersed with footage of myself creating rubbings from the memorial plaque dedicated to Uncle Mac and a

voice over that describes Enid Briggs' filmmaking activities, the history of Blackface and my own experience of being a child in the 1970s growing up in a mono cultural society where anybody seen as 'other' was considered fair game for ridicule. This work represents an attempt to create a dialogue through an autobiographical examination of past societies in relation to present day attitudes and exists as an acknowledgement of historical ignorance and that aims to interrogate the environments that generate or condition prejudices. Verwoert's description of re-appropriation as a tool that can expose conditions of exploitation or alienation is fitting for this work.

Jacques Rancière's theories regarding how we interpret historical stories as facts, and conversely how we interpret fiction as real have proved important not just for the re-staging of work or the re-appropriation of materials but also for the reception of artworks. The artworks that I have made for *The 9 Archives Project* each represent a fiction based on facts resulting in new interpretations of objects, and therefore a broader understanding of the possibilities and potential meanings that the object (film) represents. This is particularly overt in the work produced in relation to the film *Ower Bit Bog Oil* (J.Eric Hall 1963-1964). Yorkshire film archives hold documentation surrounding the making of this film that has in turn directly influenced my response. The narratives that I have written respond to the inability of the filmmaker to locate a 'knurr' manufacturer and the numbers painted on the balls, which, through a process of chance and algorithmic searching, generated starting points for fictional stories. The final objects – trinket boxes containing porcelain balls, placed on velvet cushions in front of fictional stories seemingly about the players on the screen – present the viewer with a number of possible interpretations. The stories may be real or false; they may be about the players on the screen or not; the balls might be original artefacts or made by myself; the trinket boxes might represent a tradition for collecting or displaying 'prize' balls. In reality they are a complete fiction, but by presenting them alongside the film not only is there an inference that they may be genuine artefacts related to the film but there is an opening up of conditions for reception through the questioning of authenticity.

Similarly the historical context that provenance provides, as described by Horsman (Horsman 1994: 14) may also contribute to 'closed' readings of materials by limiting

understanding of how those materials might function within a broader or alternative context. However, by considering the provenance of an archived film and then using that as a catalyst for making new work, rather than contextualising its place in history, it is possible to re-imagine original materials without altering their content. All of the work created during *The 9 Archives Project* represents a reaction to the provenance of original archived film footage and is indicative of future possibilities for archivists' collaborations with artists beyond the obvious presentation of films depicting historical events.

Jacques Rancière has discussed *the distribution of the sensible* as the 'apportionment[...] (of) forms of activity that determines the very manner in which something in common lends itself to participation' (Rancière 2004: 12), and that by defining these forms of activity as disciplines, we delimit the possibilities for engagement with those forms. If we then consider archives and art as separate disciplines without considering that the boundaries between the two are blurred or fluid in some way, then we necessarily limit the possibilities for creative interaction between the two. In a way if we only consider films within an archive as being of historical value and adhere to the ideas of provenance as the only way of understanding those films then we will limit the possibilities for developing new associations and therefore meanings. Rancière expands on this idea by suggesting that boundaries are formed in order to somehow 'contain' the senses:

So a discipline is a fiction. This does not mean it is imaginary. It means it is a kind of construction of a territory with a population, with forms of sensory representation, with ways of making sense of things.

(Rancière 2008: 72)

I would argue that by constructing new territories and conditions for sensory perception, through the invention of methodologies for re-appropriation, new meanings can be formed. Adopting new approaches to archived film by considering archives as having greater freedoms has great creative potential, not through the elimination of existing restrictions but by developing creative responses to those restrictions. Rancière's theories of *disensus* in particular his description of how acts

of impropriety disrupt identity to reveal the gap between ways of doing and expected responses provides a fitting framework for these processes.

The artworks described within the context of this research could be described as an exploration of the tensions that exist between artists and the materials that we appropriate between public archives and online collections, between experimental art and the historical weight of provenance. Tensions that are ripe for creative investigation and the advancement of artistic practices.

The Afterlife Of The Project.

There are number of identified possibilities for the continuation of this research that encompass both my own artistic ambitions and a broader dissemination of the findings. Whilst much of what follows is speculation there are a number of avenues to explore arising from the research and organizations/institutions with whom additional investigation would prove beneficial.

On a personal level the methodologies and processes that I have developed in the creation of the artwork have provided me with a wealth of different approaches with which to make new work. My investigations into Rancière's theoretical standpoints, namely the *distribution of the sensible* and *dissensus* have contributed to a much greater understanding of the opening up of conditions for the reception and development of this new work.

The work *Ower Bit Bog Oil* has led to an increased interest and confidence for writing narrative fiction particularly in terms of placing restrictions on the conditions for writing in order to work within a disciplined framework. The work *Unidentified Recollections* has ignited a desire to create animation, and *Panoptican (follow me and I'll follow you)* has inspired a range of ideas for possible panoptican like sculptures. The progression of an artistic practice, however, is always dependent on the development of ideas and this in itself is not a direct consequence of the research but of the processes developed *through* the research.

The *9 Archives Project* exhibition revealed a number of aspects of my practice that are deserving of greater exploration. The notion of locatedness and the potential of location to situate archival objects/films within an environment that has a direct bearing on the viewer is deserving of future study. The space in which the work was shown is noisy, and in a busy area. The work had to compete with this as well as contend with sound from other films to create an atmosphere of confusion and at times chaotic bombardment of the senses. It is specifically this multi-sensory aspect that will be explored further.

Archives are implicitly political institutions and therefore any artistic interventions have to be considerate of this fact. In the thesis I have outlined the notion of gaps or incompleteness and intend to develop more explicitly collaborative work with archivists that consider the political and artistic possibilities of those ‘gaps’, both in an archival and theoretical sense. Interviews conducted with archivists revealed vastly differing experiences of their encounters with artists, from the difficult to the non-existent, but a factor common to all was a desire to collaborate and expose the films to a greater audience. To find ways of continuing to do this within a framework of new artistic production that builds upon the work I have already started through the *9 Archives project* and that therefore provides archivists with new methods for working with artists is my immediate aim.

Similarly the work particularly *100 Adapted Orphans* feeds into debates around digitally archived ‘orphan’ films and directly contributes to new approaches for working with orphan films. The promotion of this work through dissemination at orphan film movement events, digital platforms and an ongoing dialogue with New York University who have pioneered activities around the study of orphan films has the potential to progress my thinking and activities regarding digitally archived film.

Finally, the sharing of this research through publication, conference papers, online platforms and exhibition will contribute to discussions about the methods that artists adopt when working with archives and promote to archivists information that will foster a greater understanding of artists potential to work alongside archivists and subsequently animate film archives.

Endnotes

ⁱ The Situationist International movement espoused Marxist revolutionary ideals rooted within the environment of European 20th Century artistic avant-gardes. Knabb K (ed), (Trans Knabb K) (2006) *Situationist International Anthology* CA: Bureau of Public Secrets.

ⁱⁱ <http://oliverlaric.com/> Laric states 'I don't see any necessity in producing images myself – everything that I would need exists, its just about finding it'

ⁱⁱⁱ <http://www.guardian.co.uk/artanddesign/2012/dec/04/elizabeth-price-turner-prize-2012>

^{iv} For more information on creative commons <http://creativecommons.org>

^v The exhibition Collect the wwworld took place at the Link art centre New York October 18th – November 4th 2012 <http://www.linkartcenter.eu/events/collect-the-wwworld>.

^{vi} 'People wishing to copy library holdings for research and transformative use often face difficulties in making legitimate copies. Since the act of quoting and recontextualizing existing words and images is indistinguishable from making new ones, we think it's important for libraries to build appropriation-friendly access into their charters, and we're trying to take a big first step in this direction. We are interested in exploring how libraries with specialized, unique, and arcane collections such as ours can exist and flourish outside protected academic environments and be made available to people working outside of those environments, especially artists, activists and independent scholars.' Rick Prelinger. <http://www.prelinger.com/>

^{vii} Orphan film is described on the Orphan film symposium website as being: Narrowly defined, it's a motion picture abandoned by its owner or caretaker. More generally, the term refers to all manner of films outside of the commercial mainstream: public domain materials, home movies, outtakes, unreleased films, industrial and educational movies, independent documentaries, ethnographic films, newsreels, censored material, underground works, experimental pieces, silent-era productions, stock footage, found footage, medical films, kinescopes, small- and unusual-gauge films, amateur productions, surveillance footage, test reels, government films, advertisements, sponsored films, student works, and sundry other ephemeral pieces of celluloid (or paper or glass or tape or . . .). <http://www.sc.edu/filmsymposium/orphanfilm.html>

^{viii} Joseph Cornell's 1936 found-film montage Rose Hobart was made from footage sourced from a 1931 film East of Borneo.

^{ix} Salvador Dali and Luis Buñuel collaborated on the film Un Chien Andalou which used a number of re-appropriated images the only remit being that 'no idea or image that might lend itself to a rational explanation of any kind would be accepted'

^x <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-2012>.

^{xi} <http://artpulsemagazine.com/the-real-thing-interview-with-oliver-laric>

^{xii} <http://artpulsemagazine.com/the-real-thing-interview-with-oliver-laric>

^{xiii} The Festival Of Plagiarism took place in Glasgow between August 4th and 11th 1989 <http://www.stewarthomesociety.org/festplag.htm>

^{xiv} Schmidt quoted by Eli Pariser (2011) Beware online "filter bubbles". http://www.ted.com/talks/eli_pariser_beware_online_filter_bubbles.html.

^{xv} WikiLeaks is an international, online, non-profit, journalistic organisation which publishes secret information, news leaks, and classified media from anonymous sources. <https://wikileaks.org/>

^{xvi} The Open Content Alliance (OCA) is a collaborative effort of a group of cultural, technology, nonprofit, and governmental organizations from around the world that helps build a permanent archive of multilingual digitized text and multimedia material.

^{xvii} <http://www.movingimagesource.us/articles/recycling-programs-20110817>

^{xviii} <http://www.prelinger.com/>

^{xix} Notes on the DVD encourage the, 'copying, modifying, redistribution, lending or performance' of the DVD. Produced by Arts Council England 2005-06.

^{xx} Marian Hewitt Archivist interviewed at North West Film Archives on 13th June 2013

^{xxi} <http://futureplan.bfi.org.uk/launch.aspx?pbid=62b10d3a-080b-4234-93d6-5fffb70b4509> p28

^{xxii} <http://www.bfi.org.uk/archive-collections/archive-projects/artist-archive/five-step-strategy-artists-arts-bodies>

^{xxiii} Quoted in Breakwell, S (2008) Perspectives: Negotiating the Archive, Tate Papers, Issue 9, Tate Online Research Publications retrieved 6 November 2012.

^{xxiv} Expanded cinema is a term made popular by the critic Gene Youngblood in 1970 and refers to a diverse range of experimental film practices, broadcast and electronic media.

^{xxv} <http://www.newmuseum.org/exhibitions/view/ghosts-in-the-machine>

^{xxvi} <http://www.newmuseum.org/exhibitions/view/ghosts-in-the-machine>

^{xxvii} Clements, J. (2009) *Time Out*, <https://vimeo.com/28769357>

^{xxviii} <http://www.whitcraftlearningsolutions.com/Resources/Our-Way-of-Life-Makes-Us-Miserable.pdf>

^{xxix} See also a short film produced that illustrates some of my processes and rationale for making <http://www.joclements.co.uk/process-for-time-out/>

^{xxx} Clements, J (2011) Documentation with additional voice over reading the text included in the exhibition <https://vimeo.com/35108280>

^{xxxi} <http://secretspacessecretplaces.tumblr.com/>

^{xxxii} <http://secretgardenproject.tumblr.com/>

^{xxxiii} The Mass Observation project begun in 1937 and is most associated with filmmaker Humphrey Jennings but included a variety of artists and writers. Their aim was to record everyday life in Britain.

Appendix 1

The North West Film And Television Archive

Minshull House
47-49 Chorlton Street
Manchester M1 3EU

20 March 2006

Dear

This is in response to your letter dated the 6th March 2006.

As you know I have sought legal advice regarding your recent interpretation of our agreement with the North West Film Archive dated the 14th July 2005.

I am to inform you that it is not our understanding that the North West Film Archive agreed to license unspecified 'excerpts' of the three named 'source' films by Mr. Higginson. And indeed nowhere is the word excerpts used in our agreement. It is our understanding that we are acting within the terms of our agreement with the North West Film Archive to include the three specified films on a not-for-sale DVD along with our new film Screen Tests, as this constitutes – along with material from two other public archives - our 'work for the British Art Show 6'; as stated in our agreement.

We are not breaching our agreement with you or exceeding its permissions, you would therefore be unwise to consider any legal action.

However given that one of our aims for the British Art Show 6 is to work with publicly funded media archives and not to antagonize or exploit, we shall respect your recent demands not to include the three named films produced by Mr. Higginson on the not-for-sale DVD. We would like public archives to be more open and flexible in their exchanges with members of the public, not less so. We offer this as a gesture of goodwill.

There will of course be an absence on the Arts Council of England funded DVD, which we will have to explain, given that material from the other two participating archives will be readily available. As I mentioned in an earlier email exchange they understand and fully support the whole project, they see the potential for reaching new audiences, benefiting the archive and fulfilling some of their funding imperatives.

It has been very disheartening corresponding with you, we acted in good faith throughout, and you have become increasingly belligerent and threatening. It is still our contention that by including Mr. Higginson's film-material on this pioneering DVD – licensed under the Creative Commons, they and the archive itself, will be enriched and not depleted. It is not at all clear to us in whose best interest you are acting, what you are protecting, and from whom.

The irony of a public archive, part of a library service of a major university withholding information, refusing to negotiate, and restricting the circulation of its holdings is painful to us; and I'm sure it will be painful to others too.

Yours Sincerely

Neil Cummings and Marysia Lewandowska

Appendix 2.

Interview with Marian Hewitt from North West Film Archives on 13th June 2013.

Marian Hewitt: At North West Archives we have concentrated more on telecine processes and processes for the preservation of film. One of the problems that we have had, as extraordinary as it sounds, is that the films that have been preserved often look too good. We have enhanced their quality to such a degree that they no longer look authentic. People have trouble believing that they are the real thing.

Jo Clements: Yes I was looking at some of the preserved films in the lab upstairs and comparing the original film with the preserved film really highlights how the process can make footage look completely different

MH: This depends on the film stock, how it was stored, the batch of stock - its state is dependent on chemistry.

JC: What impact do you think the explosion of digital culture and a societal acceptance that so much of life can now be captured and shared will have on the future of archives and indeed of preservation of film?

MH: Film is a stronger medium for preservation than digital copies; the big news in the sector at the moment is the end of film. Presently Kodak and Fuji have stopped making film stock, 35mm culture is gone but where does that leave archives which need preservation stock - because digital copies are not going to survive. In the digital age everything will be kept on hard drives and keep migrating from this hard drive which is the size of a shoebox one day and a specs case the next. Whereas if you put a can on a shelf at 3 degrees it can sit there for one hundred years in the right storage conditions without intervention. In the future it will be all DCP's (digital cine prints). The BFI (British Film Institute) relies totally on distributors and producers donating film that is DCP encoded so have to be given the key to watch or migrate it. So the BFI has to negotiate with people because they need the key to be able to access it or

even to migrate it for their collection development, this causes obvious problems that have never been a consideration for film stock.

JC: Regarding mass digital capture how do you decide what is valuable and what isn't?

MH: Archives can't take everything that there is. Sometimes archives make it known that they are looking for certain recorded events such as events surrounding the Preston Guild 2012 when we made it known that we were looking for footage for our official records. We are open to receiving things but we have not got the resources to actively look for anything much.

JC: When materials are deposited with you how do you manage their subsequent use?

MH: Independent filmmakers, or TV companies hold the licenses to materials, but it is the producer who holds the overall rights. For instance a large collection of beta tapes, held by a TV companies commercial production unit, were dumped in the archive, intended for public access but because the archives need to catalogue and watch all of the films and the sheer amount of work involved in doing this we will never make enough money to cover the costs of holding all of the stock. We only have limited resources.

JC: How do you choose or prioritise which work is included in the archive?

MH: How you choose/prioritise is about the policy saying collect work from the North West of the UK and how it scores in a system against what the archive already contains. Other factors include is it something unique, it's physical condition, is it significant to place, activity or event. There are some gaps in the collection that have been identified such as political demonstrations, also TV producers often ask for scenes of domestic interiors through the ages that are nostalgic but these were not shot often because it would be waist of expensive film and ordinary families did not have access to expensive filmmaking equipment prior to the advent of cheaper cameras.

One film that depicts a day in the life of a family from the 1950s is used a lot because it's rare to see such a well documented piece of everyday life that is well shot and in such good condition.

If it's a TV company there might be two vanloads of reels. We rescued a huge BBC collection because their destination was the skip that contained some really important interviews of political conflict etc. But we do need to be pragmatic about what is kept - Margaret Thatcher or Mrs Bloggs?

JC: How important are online catalogues for the identification and accessibility of films to the general public?

MH: The disadvantage of online catalogues is that it's not complete (as there are other films that have not yet been catalogued) so then people look and think what they are looking for isn't there and don't get in touch or speak to the archivist who might be able to lead them to something that might not be there. And it can be overwhelming looking at just the catalogue particularly as you can't see the films online. Resources are needed to be able to put more of our films online. Some archives have online guest curators creating a series of films, which is a significant improvement and advancement in collaborative ways of working but this can't be done until the films are online. In the North West we have different priorities and have chosen to specialize in the development of preservation and conservation methods. However, people are used to accessing resources online now so archives do have to change. We are no longer being asked will you but why haven't you and when are you going to put more films online.

We only have the resources to do so much. Even the cataloguing of the archives takes a considerable amount of time. Time based media takes time to watch then needs to be categorised and even then most of the time we can only put the film title and information online not the actual film. There is a backlog of films that are stored here that have not even been seen so therefore not only are they hidden from any potential audiences but even we are not yet aware of their content.

Appendix 3

The following is a transcript of an interview with Kay Foubister Curator, Scottish Screen Archive that was conducted on 30th May 2013.

Jo Clements: Do you think that work's inclusion in institutional archives makes them seem more culturally elitist than the more easily accessible online, downloadable 'archives'?

Kay Foubister: No. The reason we don't have everything available like that is because of copyright and permissions and data protection, that's the framework that we have to work in and that's what prevents us from putting everything online. It's also cost, as there are a lot of things that we can't afford to digitize. We've been running since 1976 and we've got about five thousand two hundred films and videos. We can't afford to have everything available digitally it's just [being digitized] bit-by-bit.

JC: I'm always coming from the standpoint of thinking Oh I would really love to get my hands on that (film) I could do really beautiful things with that and I do understand why people deposit things in archives. Of course people want them preserved, they want them kept, but at the same time that almost limits how they can be used.

KF: If you've got the money to get it transferred we can outsource it and get it transferred; it's just that we need the capital to do it. If you want the stuff that's not available currently [in an easily viewable format] we can cost it up for you and arrange to get it transferred but it will cost about £100 depending on how big it is and if we've got the permissions from the copyright owners who agree that this person can have this material for that purpose. It's all down to money. So it's not prohibitive in that way if you've got the money to pay for it right away then fine.

JC: Is there some kind of national scheme to digitize archives?

KF: You'll have noticed the BBC £98 million failure of mass digitization^{xxxiii} though we don't have access to that kind of resource, we've just got to do it bit by bit.

JC: And also there's the time (based) aspect...

KF: And there's some things to do with the law too. If the copyright owner does not want it to be available online we can't do that. We often own the physical item but we don't always own the rights. So we have to respect the owners' wishes, the filmmakers and the families, as a lot of this stuff was not made to be seen outside the family circle, a lot of it comes through bereavement and it is personal, it's like publicizing your diaries. We deal with a lot of things where [at the time the films were made] that was not the done thing.

JC: Is there a greater expectation now for people to expect the films to be available online?

KF: Yes online social media sites such as YouTube and the Internet in general has meant that a lot of people expect things [to be available] that we are unable to provide. But the quite interesting thing is, if you turn it around, if that was your family film that's when they would say 'oh no' to digitization. You have to see it in that context. We have a lot of donors who say no to digitization of their material, who have seen how things have been abused online and they don't trust it. They're fine with people coming to use it on the premises or in the context of something else but they're nervous of things being ripped off the Internet, being taken and their family being shown in a way that they wouldn't want. There's that fear and that's what comes through when you speak to people.

JC: And do you find that's the prevalent attitude towards the more personal stories?

KF: No it's the commercial aspect as well. If it's an artist or an independent filmmaker they're not going to want their new work published freely. They want to exploit it for their own purposes because it's their career.

JC: The films that you do show online that I've looked at are often really beautiful, historical, factual, quite old documentaries.

KF: We focus more on documentary non-fiction films. That changed around the 80s and 90s when we began to collect amateur fictional films but traditionally we have focused more on documentaries.

JC: And these are more significant in terms of educational value?

KF: We have the Educational Films of Scotland committee who made films specifically for education so there's all of that kind of background too plus an awful lot of home movies and amateur material too which is where you get the slices of community life, but everybody filmed the same things no matter which decade or what it was. If you could afford to do it, you filmed your family and your community because it was personal to you and they happen to capture certain aspects of life to look back on but that was never their prime focus, a lot of it was about the children growing up, family weddings etc.

JC: And there's lots of films about farming and industrial recordings as well.

KF: But then people were allowed to take their cameras into the workplace so that's why we get things like that. But remember filmmaking was incredibly expensive at that time and if you were mechanizing your farm that's a completely revolutionary way to work and we're lucky that we have got a lot of that captured – bit by bit mechanization.

JC: If you look at the biographies of the filmmakers they were fairly well off, that comes through very strongly.

KF: Two minutes of film in 1936 was something like the average of a week's wages for a factory worker so it was incredibly expensive and you had to be disciplined in

what you used that film for. So we're quite lucky that we've also got a strong amateur film movement captured and there's the annual Scottish Film Festival which is where you get amateur film makers coming in and looking at subjects and looking at how to tell a story.

JC: And that's interesting now when everybody has a camera on their phone and video and people are more worried not about being filmed but the consequences of how the footage is shown – there's been a massive shift.

KF: Yes I was reading about it this morning in the papers concerning the Google glasses that are being developed and the issues around data protection. Our agreement forms include a section that asks do you have permission to film these people and often they don't. Sometimes people get a nice surprise when they see themselves on a documentary and they'll want a copy, other times they'll phone up and say why do you have film of me at three years old? And it turns out it was film taken by their uncle thirty years ago. These are real lives and living memories which is why we have to respect the wishes of the people who hand the film in, its owners.

JC: Everyone is quite nervous about issues such as child protection but then on the other hand a great many people, globally, post their family images and films on Facebook and other social media sites and in the case of Facebook they own the rights to those images.

KF: And the Internet is not contained within specific regions, it's global and impossible to police. But it just takes one scandal and then that's your institution tainted so that's why you try. You can't police it all but you can put in a lot of procedures to try and minimize it.

JC: I want to ask a question about the materiality of the archive. For instance you have thirty-five mm film which will deteriorate. Is there a fear that if you don't digitize these films then they will eventually be lost?

KF: Well things are kept in optimum conditions to preserve their life – that's what our function is. We do what we can but digitization is not a preservation tool. We've built temperature and humidity controls, we make sure the films are housed in the proper conditions and that's what prolongs their life. What you're talking about is format migration and that's the expensive bit that we are trying to do as well.

JC: And also films currently being made digitally are maybe not going to last as long?

KF: No but that's where you have to have proper procedures in for digital preservation. Just because your format has changed it doesn't mean that your ethics and your principles have.

JC: Do you think if something's freely available that that decreases their cultural value?

KF: No, why would it?

JC: Well do you not think that there's a kind of free-for-all attitude when something is freely available that somehow people see anything that is online as being up for grabs because it is not seen as being explicitly owned by anyone?

KF: Well I think that a lot of stuff is downloaded illegally and shared and put illegally on the Internet but I think that the rights holders of those materials would have a different opinion because it's infringing their rights. The recent case whereby the National Portrait Gallery digitized sixty thousand of their images of which three thousand were then downloaded and put onto Wikipedia and the subsequent discussions as to whether their images were copyrighted as originals or as reproductions and therefore not included under copyright terms illustrates the difficulties with determining copyright^{xxxiii}. But the digitization was carried out with public money and there are also artists' rights to be considered. If you go to the Glasgow museums here, the Kelvingrove art gallery has a scheme where you can choose any picture and they'll digitize it and print it for you. That's great but what

they are finding is that when they go the artists, to modern artists, for copyright, they're charging up to one thousand pounds in royalties to be able to do that. So it's the same kind of thing, yes you can make it available but that does not mean that there are not copyright issues there and that the artist won't get paid for their work.

JC: Your website includes biographies of a number of filmmakers. How do you feel about the idea of there being fixed meaning and understanding of materials if you attach the weight of history to them?

KF: Well we can only present people with the material that is there and they need to interpret it according to their own contextual reading. They are presented with the same catalogue, in the same way that you are doing now. You are proof that that doesn't happen. So you can look at the same record and one person will read it that way and you're choosing to do it in a different way so the fact that you're able to do that shows that it's not fixed.

JC: Do you ever refuse to include works in the archive?

KF: Yes if it's not culturally relevant or if it is too personal or banal. But everything that is offered is written and recorded, even if not included. Mostly things are refused if there is not enough there, if it's of poor quality or if it duplicates other things that we have. For example, we don't need every single Scouts and Guides camp to be able to record that as an activity but we will spread it out over the decades to illustrate how that activity has changed over the years. We don't buy any footage; we are completely dependent on people depositing films with us. Archives can only build up a story – but it will never be a complete story, there will always be gaps.

Appendix 4

I am a third year fine art practice based PhD student undertaking my studies at the University of Salford. I am at present in the process of collecting stories, images and footage, specifically from film archives, that illustrates not just the historical facts that they represent but stories surrounding their collection and collation and ultimate inclusion in a film archive. As such it is my intention to visit all of the UK's regional archives with an aim to record not necessarily collections themselves but more the circumstances surrounding the existence of collections where an individual has donated or collected materials. I am specifically hoping to gain information that might uncover their motivations and any interesting stories attached to the collection of specific bodies of materials.

The resulting work will inform my research into how provenance can affect an artists interpretation of materials and will be included in both written and exhibited final submissions (with full citations and acknowledgements).

I would therefore like to arrange a date to visit your archive (max 1-2 days) and hopefully gather materials to further my research. I would of course require some guidance regarding the content of your archives and am seeking to examine the circumstances surrounding the creation of one collection only. If at all possible I would like to visit the week beginning and would be very grateful if you could contact me as to whether this would be possible and indeed with any information that you have that might be useful for me.

I look forward to hearing from you,

Kind regards

Jo Clements

Appendix 5

Yorkshire Film Archives – visit date 20 th August 2013	
Film title and synopsis	<p>Ower Bit Bog Oil (1963 -1964) by J Eric Hall.</p> <p>This is a film made by Yorkshire filmmaker Eric Hall about the local game of Knur and Spell. It features many aspects of the game and has an accompanying commentary in a Yorkshire dialect.</p>
Information accessed prior to archive visit	<p>The website has a comprehensive catalogue. I drew up a list of possible films to watch, most of which were not available to view online, prior to the visit. Information about the filmmaker and the context of the film are available as a downloadable pdf online. A long telephone conversation with curator Megan McCooley helped me to decide which films were most relevant to watch during the visit. The films were waiting for me when I arrived.</p>
Reason for selecting the film	<p>The game of knurr and spell is described in the film as ‘a poor mans golf’, in other words a parody of a richer mans game. A false stand-in for something more established/conventional.</p>
Additional research materials collected during and after the visit.	<p>Photographs of J Eric Hall at work and receiving an award from the amateur film society.</p> <p>Various film scripts written by Mr Hall, the original shot list from the film numbering 1-112.</p> <p>Copy of a newspaper article about the making of the film. The film was originally commissioned by a curator at Bollin Hall museum to keep a record of the game which was thought to be dying out. Mr Hall wanted to complete the project by including footage of men actually making the porcelain knurrs (balls) and spells (mallets), however in a newspaper interview he states that ‘the makers are very difficult to find’ and this footage is not included in the final film.</p> <p>Mr Hall was well known as president of the Bradford Cine circle and a member of the Institute for amateur cinematographers. The films were donated to the archive by his daughter Susan.</p>

Work produced	Clay balls (knurrs) placed on black velvet cushions in wooden boxes with a short story printed on the inside of the lid.
Methodology for making	<p>I imagined myself as the manufacturer of the balls, the manufacturer that Mr Hall was unable to find.</p> <p>I then wrote fictional stories that were influenced by the number painted on the balls and the people featured on the film. Each story (nineteen in total) is printed on the inside of a trinket type box.</p> <p>The length of the stories was determined by the size of the wooden box it was placed in. Each story is printed with identical fonts.</p> <p>The wooden boxes are reminiscent of the kind of trinket boxes that I imagined a ‘prize’ knurr might be kept in.</p>

Scottish Screen Archives – visit date 30 th May 2013	
Film title and synopsis	<p><i>Land of the White Rhino</i> (1939) Blake Dalrymple and J. Stirling Gillespie.</p> <p>Filmmakers Blake Dalrymple and J. Stirling Gillespie being taken into the bush by Zulu tracker Charlie Ninela to film white rhino.</p> <p>Shot as silent footage in Africa, commentary dubbed later in the UK. Shot during Cape to Cairo expedition, October 1936 to Jan 1938, for Elder Dalrymple Productions, in association with Glasgow Education Committee.</p>
Information accessed prior to archive visit	<p>The archives website has a comprehensive list of filmmakers’ biographies that I was able to select from. Initially I chose a selection of filmmakers and sent a list outlining my choices to the archives prior to my visit. Once there I was able to access the password-protected catalogue and choose a selection of films to view.</p>

Reasons for selecting the film	<p>I chose 'Land of the White Rhino' because of the additional materials/information that the archive held associated with this film, in particular, newspaper descriptions of an event to launch the film and excerpts from the book <i>Celluloid Safari</i> that describes Dalrymple and Gillespies journey.</p> <p>An element of ambiguity is also present in the film in that the voice over was added after the filmmakers returned to Scotland and is attributed to an Orlando Martens in the films final credits. This could be the well known Nigerian actor Orlando Martins who came to England after World War I, during which time he served as a stoker on the old Mauretania to avenge German cruelty to his family. But this is not certain. I have not been able to find information or proof of the existence of any actor from that time called Orlando Martens and neither have the archives therefore it is possible that the credit given may be a spelling error. This of course is my supposition.</p>
Additional research materials	<p>I managed to obtain a copy of <i>Celluloid Safari</i> which is out of print and very rare (this is to be donated to the archives upon completion of the work). Curator Kay Foubister very kindly agreed to be interviewed and has been a guiding force for my research into copyright issues.</p>
Work produced	<p>Small framed photo of Orlando Martins.</p> <p>Small framed newspaper clipping describing the launch event, which included blacked up waiters and recreations of the African landscape.</p> <p>Text written on a window that overlooks Shudehill Tram stop Manchester, taken from the book <i>Celluloid Safari</i>.</p>

Methodology for making	<p>The placing of the text on a window overlooking a modern travel scene gives it a new resonance (détourned by location).</p> <p>I am presenting the photo of the actor Orlando Martins alongside an explanation of his possible role in the film and the lack of accurate information available regarding the narrator's identity.</p> <p>The newspaper clipping has been reproduced in a modern font so that it will not be certain if it is real or fake. Its outrageous nature (by today's standards) might cast some doubt as to its authenticity.</p>
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The National Screen and Sound Archive of Wales – visited on 28th June 2013	
Film title and synopsis	<p>Opening of the Prince of Wales Hospital Cardiff (Wales) Feb 20th 1918. By H.R.H. Edward Prince of Wales. News Reel.</p> <p>A vivid illustration of the tangible effects of war and a sobering experience, no doubt, for the Prince of Wales, who, accompanied by military and civil dignitaries, was opening 'The Prince of Wales' Hospital for Limbless Sailors and Soldiers, Wales and Monmouthshire, Cardiff'. This newsreel footage, shot by the Stoll Film Company, shows maimed men, mutilated in the name of King and Country, parading round the specially created "Miniature Wild Wales" in the hospital grounds, an installation which mimics the uneven ground of rural Wales in order to aid rehabilitation. They follow the circular path as if on a macabre treadmill, bearing a variety of sticks, crutches and artificial limbs. Light relief is provided by a small group of artificial leg-wearers who dance about and attempt to push each other over.</p>
Information accessed prior to archive visit	<p>The cataloguer Mary Moylett sent a very comprehensive list of possible films to me and from this list I selected a number that had interesting stories of provenance attached to them.</p>

Reasons for selecting the film	The film is a bizarre depiction of how soldiers were rehabilitated after the first World War. My concern is with the depictions of men walking with false limbs and the artificial re-creation of the Welsh countryside.
Additional research materials	<p>Extensive research into the mechanics and aesthetics of prosthesis including a visit to the Prosthetics and Orthotics Lab at the University of Salford. Research into the kind of plants that might have been used in the gardens resulted in the collection of numerous images of the Welsh countryside. Studies of botanical drawings.</p> <p>A copy of ‘The Story of the Prince of Wales Hospital for Limbless Sailors and Soldiers’, a publication produced to commemorate the opening of the hospital. This publication includes the original architectural plans, a message from the then Prime Minister David Lloyd George and information about the manufacture of artificial limbs and the rehabilitation of soldiers.</p>
Work produced	A series of six mono-prints of prostheses and diagrams of the cross-sections of plant stems.
Methodology for making	<p>Using the visual research described above I decided to incorporate the two elements – plants and false limbs into the piece of work. Using photographs and drawings a number of combinations were tried out.</p> <p>It is not obvious what the cross section of the plant stems might be from. They are round and could be from a cross-section of limbs.</p>

Wessex Film and Sound Archive – visited on 20th June 2013	
Film title and synopsis	<p>Screen Tests – R.G.Torrens (1930)</p> <p>A group of people act out various visual emotions: piety, teasing, fear, laughter, etc, and to finish, they pull comic faces at the camera.</p>

Information accessed prior to archive visit	The website is difficult to navigate and as such I was very reliant on the (very knowledgeable) curator David Lee who compiled a list of possible films for me that all had interesting provenance attached to them.
Reasons for selecting the film	David Lee very generously devoted a great deal of time to discussing the filmmaker R.G.Torrens with me and also directed me to the paper archives where Torrens' original scrapbooks and notes are kept. Torrens had a fascinating and somewhat racy life as is also depicted in some of his films that include scenes of suggested intimacy between groups of people and lesbian and homosexual suggestions – homosexuality was still illegal in the UK in 1930. Torrens was a dentist and one of the leading members of Bournemouth's Amateur Film Society. The element of pretence or illusion in this case is represented by the performance of the actors.
Additional research materials	Books about acting methods including A Social History of the Acting profession by Michael Sanderson, Theory for Performance Studies by Philip Auslander and the Handbook of Acting Techniques Edited by Arthur Bartow.
Work produced	A cross of tape on the floor copied from those used to mark out stage positions in the theatre.
Methodology for making	<p>The piece is called <i>Don't Deceive Me</i>. I imagined Torrence directing his friends, telling them where to stand and how to act. This coupled with the era in which the film was produced when men and women were forced to live conventional lives and deny their sexuality.</p> <p>The cross where the actor might stand is sectioned off so that nobody is able to stand on it – in effect being prevented from pretending to be someone they are not.</p>

Screen Archive South East – visited on 15th July 2013	
Film title and synopsis	<p>‘Uncle Mac’s Minstrels’. Enid Briggs (1920s possibly 1927)</p> <p>A series of performances by Uncle Macs Minstrels. Men in ‘Blackface’ make up are filmed on stage on the beach in Broadstairs wearing striped Pierrot suits and for some reason mortarboards.</p>
Information accessed prior to archive visit	<p>An excellent section of the online catalogue of key collections held at the archive was of great help when compiling a list of films to view.</p>
Reasons for selecting the film	<p>Enid Briggs filmed scenes in Broadstairs in the 1920s and 1930s. These films are of particular interest because they come from the rare perspective of a woman filmmaker from that period, and also because they provide a considered and well-executed depiction of local events, places and scenes.</p> <p>Enid Semple Briggs was born to a wealthy family in Leeds in 1898, moving to Broadstairs in 1929 with her mother and sister Phyllis. Their home, 'North Foreland House' (credited as NFH in some of her film titles) was situated on the cliff top in Broadstairs. It was there that she took up the expensive hobby of filmmaking.</p> <p>Enid Briggs filmed on 16mm, capturing scenes of Broadstairs. Alongside amateur filmmaking, Enid Briggs devoted her time from the late 1930s to the 1960s to running a working horse and donkey sanctuary called 'The Ranch'. She died in 1973.</p> <p>This film shows the bizarre (and by today’s standards racist) spectacle of men wearing Blackface make up. The element of pretence depicted does not need pointing out.</p>

Additional research materials	<p>I found out that there was a plaque dedicated to Uncle Mac on the sea front at Broadstairs and so took a trip there and took rubbings of it.</p> <p>A photograph of myself and my cousin winning a fancy dress competition on holiday aged 7 and 8. I am made up as a Black and White minstrel.</p>
Work produced	<p>Photographs of Broadstairs.</p> <p>A video of the beach at Broadstairs in 2014 with a commentary that interweaves personal stories of my family dressing up at holiday camps in fairly racist costumes, the history of blackface and Enid Brigg's obsession with Uncle Mac (derived from the films – of which there are many).</p>
Methodology for making	<p>Enid Briggs was a female filmmaker. I wanted to make a film that was both about her, her interest in Uncle Mac and how my own experiences of racism in the 70s were a product of my environment – as were hers in the 1920s.</p>

Media archive for Central England – no visit - all communication was via email or phone	
Film title and synopsis	<p><i>Street Betting</i> (circa 1935)</p> <p>According to <i>The Times</i> police in Chesterfield shot film of men alleged to have been loitering or frequenting the market for the purpose of betting. The film was shown at the Chesterfield Police Court in May 1935 and at an appeal in court in Derby in July 1935.</p>
Information accessed prior to archive visit	<p>Very little information is available online, however the head of access and learning Richard Shenton very kindly sent me links to academic papers about the film and copies of newspaper articles about the trials.</p>
Reasons for selecting the film	<p>The fake element here is one of trickery and deception. The men obviously did not know they were being filmed.</p>

Additional research materials	Because this is the first recorded surveillance film I conducted some research into the history of surveillance. This led me to studying Jeremy Bentham's Panopticon system initially used to survey prisoners – this is widely acknowledged as the first ever system of mass surveillance.
Work produced	A sculpture of a panopticon
Methodology for making	The sculpture has been made and placed so that the whole exhibition is visible from inside it. The round 'portals' that the viewer looks through are reminiscent of camera lenses. It is the exhibition and the audience who are under surveillance. Instructions invite the viewer to take a picture through the 'portal' and to upload this to Twitter to create an online record of the surveillance of the exhibition.

East Anglian Film Archive – visited 4th July 2014	
Film title and synopsis	<i>Tom Keating Fakes Painting</i> Anglia TV news broadcast (1976) David Henshaw reports for Anglia Television from outside the home of art restorer Tom Keating, where there is no sign of the supposed notorious art faker. Helen Dynes, a friend of the artist, defends Keating's acts of forgery, and speaks on behalf of the art restorer, saying that he became disillusioned with the art world over a contempt for art dealers who he considers make a profit at the expense of the artist.
Information accessed prior to archive visit	The archive has a very comprehensive selection of films available to view online. Most of the films I wanted to watch I did so before visiting the archive but the curator did provide me with some other films that have not yet been digitised.
Reasons for selecting the film	Chosen for its obvious subject matter of forgery. Also Tom Keating's expressed disillusionment with the art world's capitalist position.

Additional research materials	I sourced a video <i>Tom Keating on Impressionism</i> , a 'How to paint' TV programme that he made, following his notoriety, for the BBC. A biography of Tom Keating called <i>The Fakes Progress</i> .
Work produced	4 large blank canvases with notes for 'customers' with requests for paintings 'in the style of' pinned to them
Methodology for making	Tom Keating made copies of famous works but then when found out by the establishment he disappeared for time. The blank canvases represent that time when he may have left unpainted orders for reproductions. They also signify the complicity of the customers in the deception.

North West Film Archive – visited 13th June 2013	
Film title and synopsis	<i>Unidentified</i> . George Gregory (1965) A boy is seen walking aimlessly around Birkenhead docks when a "UFO" appears [special effect created by punching a hole in the film]. The boy is seen running and jumping in slow motion, interacting with the ball of light.
Information accessed prior to archive visit	There is not much in terms of viewing content or detailed information about the archive's films online, therefore much of the research was conducted via phone calls with the archive staff.
Reasons for selecting the film	Other than this being a quite beautiful film its early special effects and obvious pretence that the 'alien' is in fact a football shows a different kind of deception or trickery to the other films chosen – one of artistic process.
Additional research materials	I visited the archives on 3 separate occasions and spent a number of hours with archivist Marian Hewitt with whom I discussed much about the wider issues of the role and functions of film archives as well as more detailed explorations of the archive's collections.

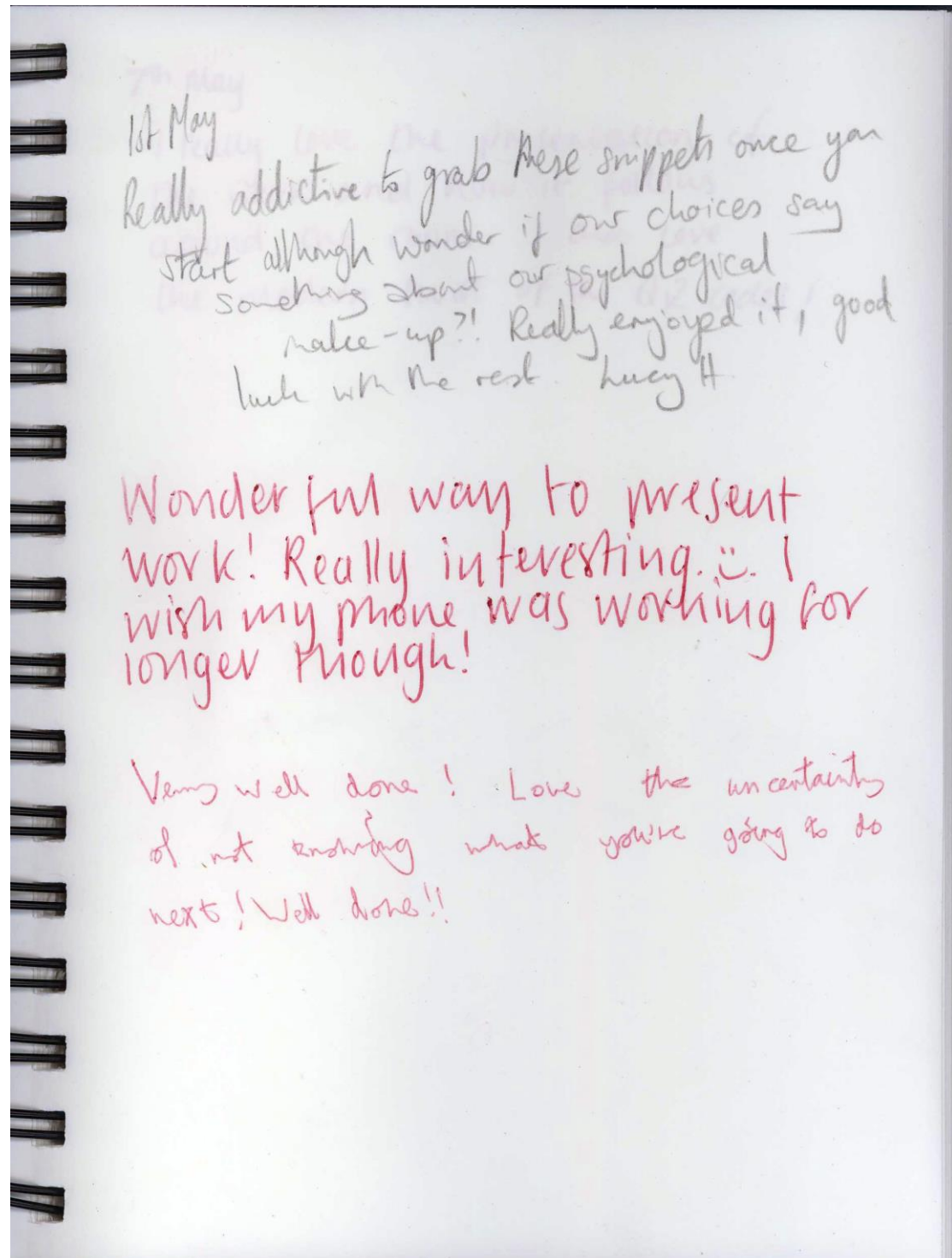
Work produced	Obsessively produced charcoal drawings 96 in total that depict different incarnations of the U.F.O. as seen in the film. (A reference to scenes in the film <i>Close Encounters of the Third Kind</i> where residents of a town obsessively construct models of a place where aliens will be landing)
Methodology for making	The physical act of punching holes in yards of film to create the U.F.O requires patience and a kind of obsessive endurance. I wanted to emulate the tenacity of this action whilst also referring to the films subject matter of U.F.Os. The drawings were completed in the same space (on the floor) where they will be exhibited. This was physically hard and took twenty-four hours in total to complete in six-hour sessions.

South West Film and Television Archive – visited on 3rd September 2013	
Film title and synopsis	<i>Digging Dinosaurs</i> Documentary. Television South West Productions (1991) Palaeontologist Sir Richard Owen first used the word 'dinosaurs' to describe the prehistoric creatures in Plymouth, Devon one hundred and fifty years ago. This programme looks at the continuing public fascination with dinosaurs which became extinct sixty million years ago. Many fossilised dinosaur remains have been found in the West country, including a hundred and eighty million year old <i>Scelidosaurus</i> fossil found in Lyme Regis.
Information accessed prior to archive visit	Good descriptions of films online but not many available to view.

Reasons for selecting the film	The palaeontologist in the film describes how much of what we know about dinosaur's appearance other than their size and skeletal shape is unknown. Depictions of skin type and colour have traditionally been based on their closest relative - the reptile. However, the images of dinosaurs that we are presented with are necessarily partially fabricated; a product of imagination and fact, certainty and uncertainty.
Additional research materials	Transcripts of the interviews that took place during the TV series.
Work produced	Fake images of 'dinosaur' fossils taken from casts of plastic children's toy dinosaur skeletons.
Methodology for making	The idea that science can sometimes present us with what appears to be fact but that, although informed, is nonetheless partly a product of the imagination.

Appendix 6

Comments made in response to the exhibition *100 Adapted Orphans* at Bankley Gallery may 2014.



1st May
Really addictive to grab these snippets once you
start although wonder if our choices say
something about our psychological
make-up?! Really enjoyed it, good
luck with the rest. Lucy H

Wonderful way to present
work! Really interesting. I
wish my phone was working for
longer though!

Very well done! Love the uncertainty
of not knowing what you're going to do
next! Well done!!

Appendix 7.

The following is a transcript of an interview with David Lee the archivist at Wessex Film and Sound Archive conducted on 20th June 2013.

David Lee: Some collections they have what we call an admin history field that tells you a bit more about the person, but I know you are interested in stories around the actual deposits so I will start with the Bealing films collection. Frank Bealing was the actual filmmaker of most of them except for one film which was made by his wife Nancy, she was his widow and actually deposited the films with us. I think she knew about us via being involved with Southampton Museums, she had already contacted them and said, would you like my husband's films as they were filmed mainly in Southampton, and they said well we don't really keep our own films we let Wessex Film and Sound archive look after them as they are a more appropriate repository. So she came to us and we were delighted to have them. They were very well shot, on 16mm, mostly in colour going back to the late 30s up to the 60s and 70s. What is interesting is that she has remained in contact, so that every time we have a project involving the use of Frank's films Nancy gets involved. She is in her 90s now and living in a care home but she is still involved and interested in what happens to the films and she is delighted to interact with our staff when they get in touch. A couple of years ago two researchers went to visit her in the care home and actually took a lot of notes from her about the films that tell the story of the Bealings and their son who is still around, its more of a personal human story than anything unusual about it.

AV14 – Is a J.G. Torrens film. Torrens was a film maker and a member of the amateur film society in Bournemouth in the 30s who took personal films, family films and films for the film club so we have those as well. They came to us from his son who deposited them with us. Since then his son has brought us his father's scrapbook which Mr Torrens kept when he was making the films and that tell the story of the club and the films that he took. There is a slightly interesting side story to that one. We transferred some film that arrived but there were a secondary lot of films that were discovered in an attic by his son who incidentally is a professor at Keel

University. He was popping by on the train so he took a break from his train journey at Winchester and brought this bucket with film in it that he had found in the loft. The film was in quite a bad state so we cleaned it up as best we could and transferred it quickly so that he could have a copy. His brother complained that it wasn't very good quality copy but we couldn't do much about it at the time because we knew it would take a lot of specialist cleaning and further copying. So I waited for a couple of years until we were able to secure some funding from an external source which enabled us to do that and have it done in proper Telecine. I sent it back to him and he hasn't complained so hopefully that's acceptable now. It's a very expensive process and I felt duty bound to do something about it because we should be producing better quality than we are and although we only have an in-house system we can generally do quite well.

Jo Clements: Do you ever liaise with other archives or work with them during restoration projects?

DL: The trouble is that they all have so much work of their own that they can't take other people's films. We did try this, they have a particularly good system in the South West in Plymouth but they never have the capacity to do any more than their own stuff and that's always going to be the case I think, unless there is a particularly project that means they can take on extra staff, because like us they are down to just two people now unfortunately. The North West Film Archives are very well off and ahead of the rest of us in terms of restoration facilities.

AV15 – Dr Johnson. I wasn't actually here when he first deposited his films with us at Romsey but his are all 9.5mm. My colleague was invited to his house in Romsey to actually see some of the films which he projected on his old 9-5 projector. He was a very charming man. He was a former GP and also heavily involved in the Hampshire scouting movement, he was high up in that, so some of his films are about the Boy Scouts, some are about Romsey and some of it is personal. He was very helpful in identifying what was on the films and subsequently we were able to copy them onto video and send him copies. He was delighted with that and we have a fair amount of

information about those particular films thanks to him being so helpful. A few years ago I gave a talk in Romsey and he happened to be there, so rather than me rabbit on I let him do all the talking over his own film. Then a year later he died but his legacy lives on. There is some interesting stuff on his films including a Jewish family who lived in a mansion near Romsey called the Mond Family who were somehow connected with ICI. This was in the 30s and I think it is probably the only film of the Mond Family that exists from that period. I don't know what happened to them during the Holocaust, there's a possible story to follow up there, but he was (as a child) friends with the Mond children seen in the film. They were in this country and they moved abroad in the late 30s but I don't know where they went.

AV39 – Stanley Richardson. Richardson was a Winchester chemist. There were a lot of things associated with him he was quite a character. We have a copy of him on local TV telling the story of how he started filming. Apparently he was in Africa in the early 30s and he went on a typical hunt and he was so sickened by the shooting element of it that he decided to take up a camera instead and shoot with that rather than with a gun. When he came back here from West Africa he set up his business producing a particular compound called Wicamoll which kills death watch beetle and which is extremely useful in old buildings like churches and schools. There is film of the product being used in places in Oxford that also include information about the life cycle of the deathwatch beetle. He did all this on 16mm mostly. He then he joined the Winchester film society and one of the things that he organised was the Queen's visit to Winchester in 1955 where they had several cameras set up at different points around Winchester, one of which was his, and he co-ordinated and edited it afterwards. He went abroad a fair bit and took film of those trips, we don't have all of those because they're not local but I suspect his son might pass those onto us at some point in the future. He was quite a character and we have film of him on TV explaining how he used to do his own processing at home with his own home made equipment. You need to see that item to understand what he was like, he did give a talk in the early days of this archive which helped to establish us before we actually got going as a proper archive. We had a conference in Winchester and he came along as one of the guests and showed his films on his projector.

AV40 - The Evans Family. Mr Evans was a factory owner in Portsmouth who started filming in the late 30s right up until the 70s when he died. He mainly shot on 16mm. One of his films shows the family during the war when they had to move from Portsmouth to Frome in Somerset to do war factory work producing guns and stuff like that. Their factory would normally make machinery to manufacture brushes and there is film that they took of the factory processes. He became Mayor of Portsmouth in the 60s and filmed during his year so we have got lots of lovely footage of Portsmouth. He also took film locally so it's not just local factory and personal film there is also local interest material and we have 8mm film from his daughter of his funeral procession. He had a big funeral in the Cathedral in Portsmouth. He produced a film in 1950 purely off his own back to do with disabled employees, at the time the Government were encouraging employers to take on disabled people, interestingly none of the ones he featured had been disabled during the war they were all disabled people that he took on. He showed them working in his factory and made that film specifically to encourage other factory owners in the area to do the same. The films came to us via his daughter who was particularly interested in the legacy of this material. We have got everything that he shot that originally came to us as a long-term deposit. I have persuaded her since to gift them to the archive because I think they are so useful. There has been a little bit of a problem with the family with regards to that and they still would like to have some kind of say over what happens to the film, so although ostensibly we have the rights there is a moral right that they would like to keep. That actually came to the fore a few years ago when I allowed a student to do what's called a mashup on You Tube of one of the films and it was objected to by the family. They didn't like what he had done so I had to ask the student to take that film off You Tube, which is very difficult because I felt sorry for the student. He was annoyed but also I had to deal with the family and I didn't want to upset them either. It's the moral side of things that transcends all the legal side, the physical property, ownership and so on, the Internet stops you remembering that this is actually somebody's family. The thing is the lady that I am dealing with from the family is not getting any younger so she has kind of nominated her heir as it were to carry on dealing with us with regards to the film. He is her nephew and he is into computers so

he knows about that but he was the one that objected, who told his parents and who said we can't have this. There is a lot of work that needed doing on there with him, I haven't met him yet but he will be visiting with his aunt so we can have a good chat then, we can say this is wonderful stuff and we want to do more with it but you have to allow us and trust us to a certain extent and we will keep you informed. I have learnt much from that particular story, that was a tricky relationship. The film's original depositor for the Evans collection was the widow who has since passed on but nearly all my dealings have been with her daughter and she appears on a number of the films as you might imagine, therefore we have got a lot of information from her about the films which is useful.

AV57 – Gosport War Memorial Hospital – these were kept under the bed of a local historian who was also a journalist and who wrote local history columns in the local newspaper regarding Gosport and Portsmouth. He was a very well-known very outgoing chap. However what he had under his bed was highly flammable nitrate film so we managed to persuade him that the best place to keep it would be here! He very kindly donated the film to us subsequently. I have been showing copies locally and I went to a talk of his, he didn't know I was there and he said his War Memorial Film went to the archive in Winchester and they have been selling copies of it and had I known I wouldn't have given it to them. The thing is that we spent a lot of money on this film - we have had it physically duplicated as well as properly telecined at expense to us and we have made it very widely available. Now he would have carried on showing it locally but he wouldn't necessarily have had such a wide showing of it as we have done. It's on the internet etc so we have been able to do things that he may not have been able to do, he certainly wouldn't have been able to spend hundreds, possibly thousands of pounds I can't remember exactly how much we've spent on that film getting it safe to use basically. I think he was quite happy for us to show them free of charge or just for the speaker's fee but to actually sell it as footage to TV I think that's what he objected to. He hasn't come back to me personally I think he realises that he allowed us to look after it and in doing so he gave us the rights to use the film. The trouble is we have charged TV because we don't have a lot of income otherwise, given the amount we have spent on it; we have probably only just

recouped the cost actually. Unlike the North West Film Archives we don't make a great deal of money from TV they don't tend to come to us very often and we don't put ourselves out there to say come and use us because we just don't have the staff to cope with a high demand if they did. It's very much a passive organisation in that way, waiting for people to find us. Of course these days, because we have an online catalogue, they come to us via that, but it's (the film) got a limited value anyway, it's very local so for National TV it probably wouldn't be of much interest unless they particularly wanted to show Errol Hague who appears in it and the first Gosport British Legion set up at that time. It goes back a long way. It's one of our treasures actually. What I like about this particular film is that whereas some places just put up a monument Gosport said no we are going to have public subscription, we are going to use that to build a hospital and that's going to be our first world war memorial and that's what they did. They managed it in a couple of years and it's incredible and is still going strong today. My son used it last week and to me that's a good use of a memorial rather than just a crumbling monument compared to one of our films showing in Bournemouth an absolutely huge monolith in the park and people filing past in great numbers to open the memorial in 1922. It took them that long to raise the money and that's their memorial basically it's this huge great monolith, but a hospital would be that much better to my mind so I think Gosport did the right thing.

Edie Moor AV509 – Edie Moor was known for walking everywhere with a film camera in her handbag. She was based in Salisbury and took films of local events as well as her own family activities. I don't think she ever married. She was well known locally and she did show her films she made several that related to the history of the town during the period in which she shot, including World War II, and she had it written into her will that she wanted one of her films to be shown on TV. As a result, when she died, her films were actually deposited with BBC South. Now BBC South is not a place of archive depository, they usually send any films they get back to the sender, but they couldn't do that in this case so they passed them onto us. Strictly speaking these are films that belong to the BBC but because they are of such general interest I have used them for all manner of work without bothering to ask the BBCs permission. The person who dealt with the films, the reporter, doesn't work for them

anymore although I did speak to her at the time and I asked if we could use them for none commercial purposes and she said 'yes that's fine'. We have never sold any of the footage so we have been that true to it but we have used it a lot more widely than the BBC realises, mainly because they probably don't even know they have it as a part of their collection. Strictly speaking I don't think they really should have it, we are a much better place to have it, we have been copying and using it and gradually getting it out there. We found out a lot more by doing research in Salisbury about Edie's life, which is how we know about this handbag business. She was dedicated enough to actually use her camera as a way of recording things of interest to her she – you wonder what was she ever going to do with them? She showed them locally the ones that were of general interest to people in Salisbury but there are a lot of personal ones as well which she only ever showed to her family. The sound track is tricky because she did that on separate audiotape so synchronising that to the film is not easy, we have only just really started that process. Certainly the quality of the footage is quite good and it's on 16mm, so not bad.

AV 530 The Pursey Family Films – The initial film came to us via the Oxfam Furniture Store in Southampton Nitrate film found in a drawer. It's wonderful stuff because basically it showed the Southampton ferry in the 20s and 30s. Shot on expensive 35mm film this was a chap who also owned cinemas and who was able to hire a cinematographer to produce basically what amounts to home movies. They were shown for his own and his family's amusement and include the family in the back garden mucking around as well as the ferry. We have not had any contact with the Pursey family, the original family members have passed away and nobody has ever come forward to claim any rights to the films.

The Maber Family collection, filmed by Reverend Maber, Vicar of Purbrook came to us in two different ways. Initially a chap called Raymond Hare found the films in a skip, in Portsmouth. He deposited the films with us on the understanding that we would make video copies that he would then sell on. These films showed weddings and christenings at a particular church over three decades and were shown locally. I don't think Mr Hare has any connection with the family whatsoever he just happened

to find the films. He's been trying to find the original people who appear in the films and has put adverts in the local paper saying 'please come forward if you were filmed by the Vicar of Purbrook over this period of time as we may have your wedding on film'. Subsequently, and this was only last year, a relative, the son of the Reverend Maber who is now living in Durham, got in touch and said I've got my father's films here would you be interested in having them? I mentioned to him I thought they had all been recovered from the skip and that was it, I didn't realise that there was even more stuff. Sure enough he turns up with another load of films, some of which were just of the Maber family, but the majority of the footage was of weddings and family christenings alongside local events like the May Queen Ceremony that he'd filmed over the years. There are about 200 reels all together so it's going to take us a long time to process them. We're going to have to do the same as Mr Hare did and try to find the people shown in the films or we can get Mr Hare to do it for us, give him DVD copies and say get on with it you can deal with this if you wish. The trouble is there aren't any titles or dates so we don't know who the people are or when they were filmed. Some of them may have passed on or moved away so not everyone in the films all be wanting a copy of their wedding etc. There has been a lot of excitement in Purbrook about it though. His son went to Purbrook the day after he brought us these films and just went into the local church community hall and said I'm Reverend Maber's son, do you remember him and people there did remember him. He has already started to generate interest but it is going to take us months to get them processed but that's quite an interesting story.

The Titchborne family are the last on the list. They were a well-known wealthy family in Hampshire again with a mansion in the middle of a rural area of Hampshire. The Titchborne family itself has a very interesting family history including the Titchborne dole that is given out every year on the Feast of The Annunciation (Ladies Day) dating back to the 13th Century that's related to the Titchborne curse. Basically Lady Mabella was dying and her husband was a skinflint and she said, if I am able to crawl around this area of a field whilst holding a blazing torch before the torch goes out then all the corn from that field will be given to the local community each year, that was her dying wish. She was able to crawl round but added a caveat that if that

dole is ever stopped by any member of subsequent generations the curse will come in and there will be a generation of seven daughters and the family name would die out and the house would fall down. This actually happened, but the line carried on through various other branches of the family. But in the 19th century there was a claimant who said I am the son of whichever Sir Titchborne it was at the time. There was a trial and he was subsequently found to be a false claim from Australia but there is still a question mark was he really an heir, he still claimed he was which we will never know for sure. The law said he wasn't. There was money to be made and a mansion to inherit etc but anyway that's the story of the family. They had home movies, as many rich families had in the thirties, and there was actually a movie made about the dole and the curse that take you up to around 1928. I think it was showing the local villagers playing small parts in the film and we have got a copy of that which is held at the National Film Archive. The family itself appears to have had a falling out in the last five or ten years so they left the house and there was a divorce and subsequently the possessions were cleared and there was a house clearance. So a lot of stuff ended up in the skip but one of the house clearance people noticed there was a film. I was told this initially and the son of that house clearance person deposited that first film with us and that first film shows a mummers play being carried out in front of a cricket screen on the estate involving members of the family and local people and that is probably the earliest mummer play film we have. This subsequently appeared in a BFI DVD of folk tradition. Following that, sometime later, a local historian got in touch and said I've got these cine films, home movies of the Titchborne family in the thirties which I bought at a car boot sale, so I think these house clearance people sold them subsequently and he very kindly deposited them with us and they show the family in the thirties and the house. There seems to be three reels just devoted to the coming of age of the heir at 21 years old. So there is a story there as well.

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